

arts & architecture

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CONTENTS FOR JANUARY 1947

ARCHITECTURE

House for Mr. & Mrs. E. S. Cherry Royal McClure, Architect	28
Barret Offices Sumner Spaulding, Architect	31
Case Study House #15 J. R. Davidson, Designer	34

SPECIAL FEATURES

Ad Reinhardt	20
California Furniture	36
Art—Grace Clements	4
Cinema—Robert Joseph	10
Books—Lawrence E. Mawn, A.I.A.	12
Music—Walter H. Rubsamen	14
Merit Specified, Case Study House #15	16
Notes in Passing	19
Product Notes, Case Study House #15	37
New Developments	43

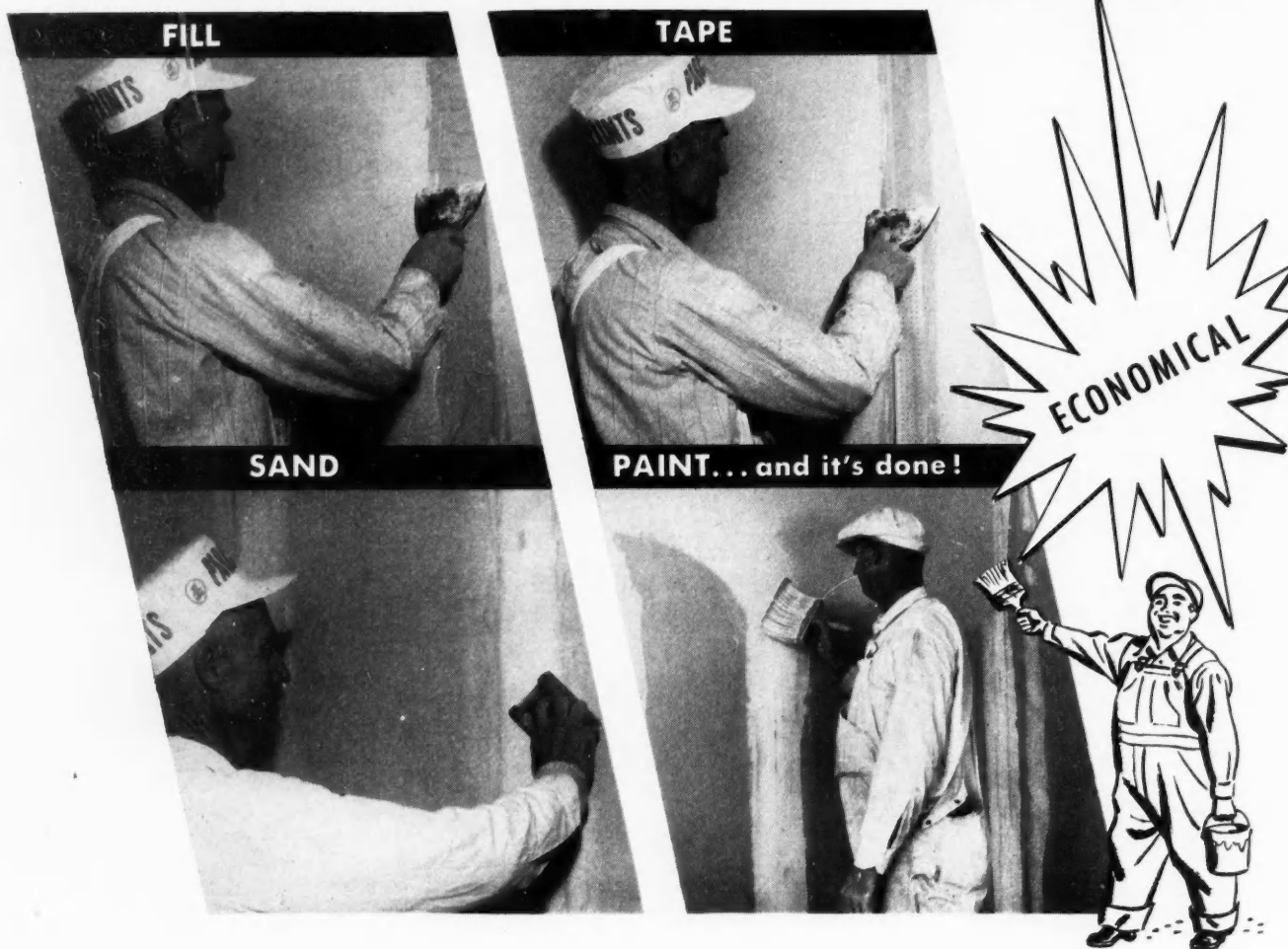
NOTE: Unfortunately credits listed in the magazine's December showing of the film material on "Brotherhood of Man" did not include the very important fact that the film was made by United Film Productions for United Automobile Workers of America—CIO.

ARTS AND ARCHITECTURE is published by John D. Entenza, 3305 Wilshire Boulevard, Los Angeles 5, California. Price mailed to any address in United States, Mexico, or Cuba, \$5.00 a year; to Canada and foreign countries, \$7.50 a year; single copies, 50 cents. Editorial material and subscriptions should be addressed to the Los Angeles office. Return postage should be sent with unsolicited manuscripts. One month's notice is required for a change of address or for a new subscription. In ordering a change, give both new and old address.

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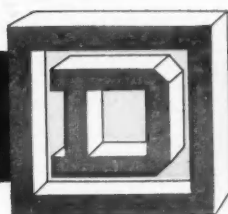


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At a recent meeting of "Survey Associates" film producer Walter Wanger spoke on his favorite subject: freedom of the screen. Producer Wanger, who is recognized as one of Hollywood's leading enlightened film makers and whose record of fine film making attests his standing in the film colony, confined his remarks largely to the question of screen freedom in the export of American-made motion pictures. It was Mr. Wanger's point that the government should permit the industry to regulate itself in deciding what films should and what films should not be marketed abroad, and that government interference in this sphere of film activity smacks of a type of control which we as Americans don't like.

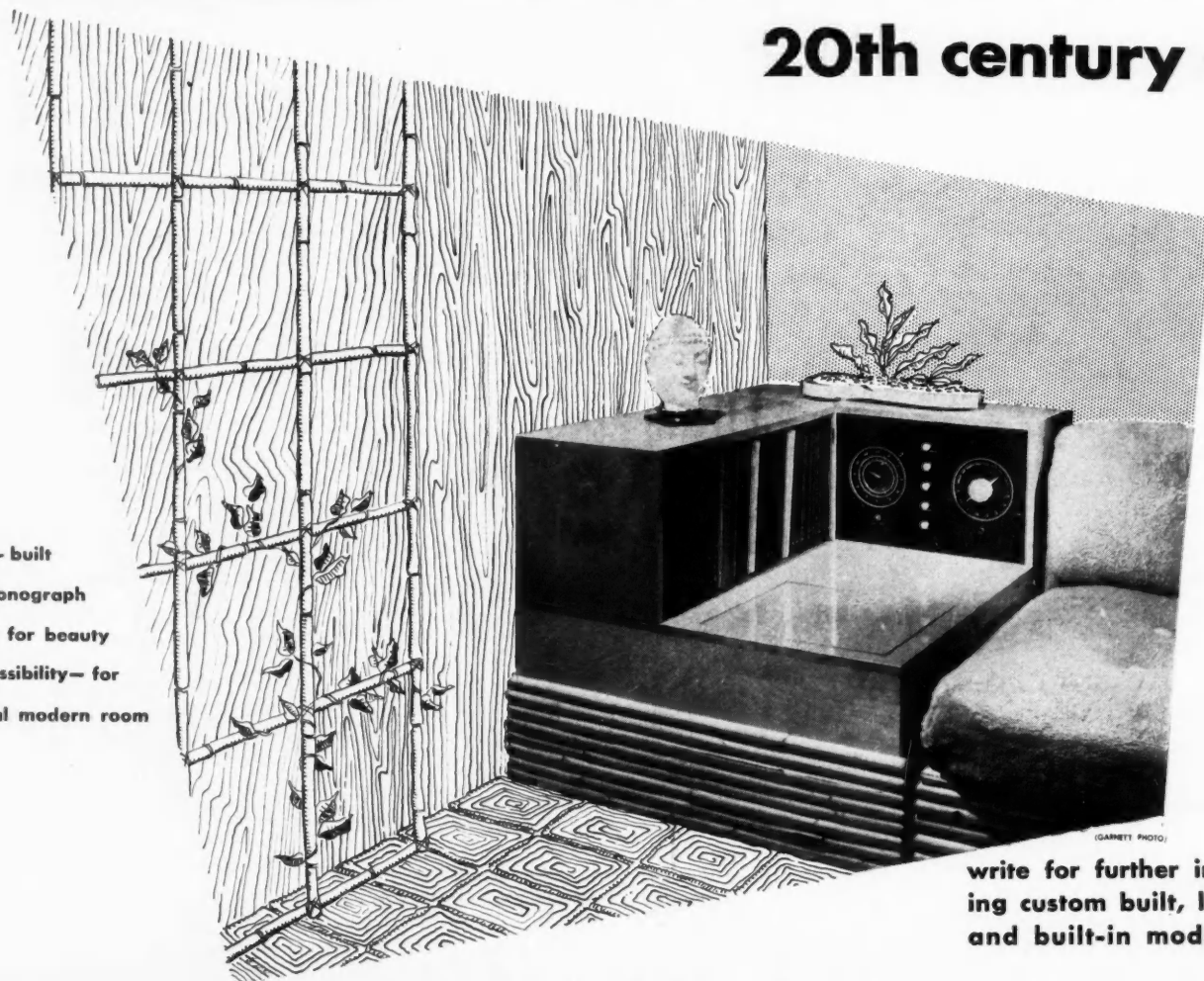
In principle Mr. Wanger is absolutely right. There ought to be no need for government control of what film is exportable and what film is not. It ought not to be any of the State Department's business (or War Department's in the case of occupied areas—Germany, Austria, Korea and Japan,) as to what films are sent abroad. The industry ought to use its own good judgment in what to show and what not to show. However, Mr. Wanger is talking about Thomas More's Utopia or Erehwon or St. Augustine's City of God. He cannot be talking about Hollywood, New York and the Motion Picture Exporters Association, that branch of the Motion Picture Producers Association which deals in foreign trade. It is a fact that the MPEA is interested in good film business. That is as things ought to be. The MPEA was established to sell American films for the major studios abroad, and it is successful or unsuccessful depending on how its books stand at the end of the year.

The State Department (and again in occupied areas the War Department) is in business to protect American interests and maintain American prestige abroad, and commercial considerations are not always given the highest priority. It is conceivable—as a matter of

continued on page 41

20th century design

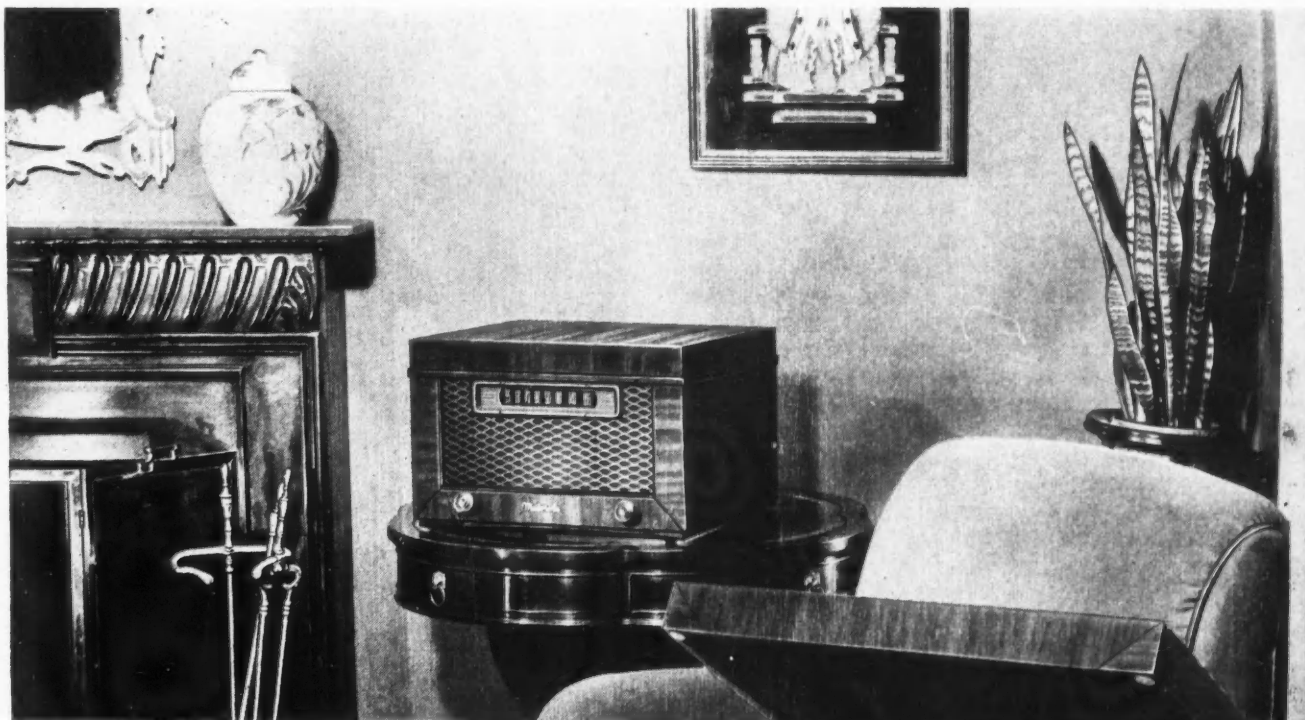
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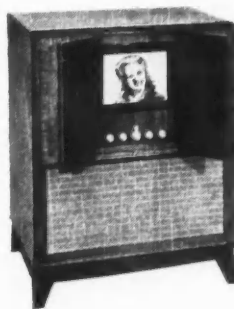


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BOOKS

BOSTON AFTER BULFINCH: An Account of Its Architecture, 1800-1900, by Walter H. Kilham. 114 pages plus 32 pages of plates. Cambridge: Harvard University Press, 1946.

The author has an evident strong affection for Boston. "At both the beginning and the end of our chronicle the city's architectural position was supreme and unquestioned in the nation . . . It is true that other cities have shown more spectacular architectural achievements, but it is also true that the general level of intrinsic merit in Boston architecture is still higher than it is in most other places, a statement which holds true in various other fields of endeavor." These general, personal views set the tone of the book. The author declares that Boston under the Victorians became a handsome town in its own way: "'The Victorian Age,' as it is often called with a patronizing smile, but let it be remembered that these architects . . . changed a tight little seaport into a handsome, stately and dignified city, creating something which has ever since been a thing of beauty and usefulness, and it would be difficult to prove that the present century has improved upon the work."

Its quiet, stiff, faded charm has led at least one critic to say that Boston was finished about 1880. Growth and change have spared more of its landmarks than they have in other more bustling and brash cities.

The book traces the course of Boston architecture through its various phases—Federalist, Greek Revival, American and Victorian Gothic, plain American, French, Romanesque, Renaissance and latterly steel frame construction. The architects of the city were not narrow or biased but drew architectural sustenance quite impartially from whatever books of plates the salesmen brought around to the offices. In that, their standards were no lower than those of architects elsewhere. Neither were they any higher.

The book is inscribed to "Members of the Brookline Thursday Club," who presumably will not question the author's statements concerning

announcing

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the predominance of wealth, cultivation and architectural beauty in Boston. Other readers may be expected to be more critical.

ABBOT SUGER ON THE ABBEY CHURCH OF ST. DENIS AND ITS ART TREASURES, edited, translated and annotated by Erwin Panofsky. 250 pages plus 27 illustrations. Princeton, New Jersey: Princeton University Press, 1946. \$4.50

Abbot Suger as patron of arts did more than any other individual to bring into being the great Gothic style. The Gothic is the last of the true, functional systems of construction prior to our modern architectural style. The intervening styles were resurrected from the past or were merely added ornamentation. For this reason an account of the Abbot's activities is of importance.

The 800-year-old Latin text, placed in this book alongside the English version, recounts the details of the redesign, rebuilding, consecration and administration of the great and artistically important Abbey of St. Denis, the first of the celebrated Gothic structures in the Ile-de-France. It was written, in the opinion of Mr. Panofsky, because the Abbot felt that he was called upon to defend the steps which he had taken to rebuild the abbey.

In these pages we learn a great deal about the building and the Abbot, "a figure surprisingly alive and surprisingly French: a fierce patriot and a good householder; a little rhetorical and much enamored of grandeur, yet thoroughly matter-of-fact in practical affairs and temperate in his personal habits; hard-working and companionable, full of good nature and *bon sens*, vain, witty and irrepressibly vivacious. In a century unusually productive of saints and heroes Suger excelled by being human; and he died the death of a good man after a life well spent."

The literary style and extensive commentary, glossary and index mark this as a work by a scholar for scholars.

The design of the title page deserves special commendation. The difficult typographical problems involved in the duplicate Latin and English texts have been skillfully handled, and the result is a particularly satisfying piece of bookmaking, one that would surely have pleased the discriminating Abbot Suger.

—LAWRENCE E. MAWN, A. I. A.



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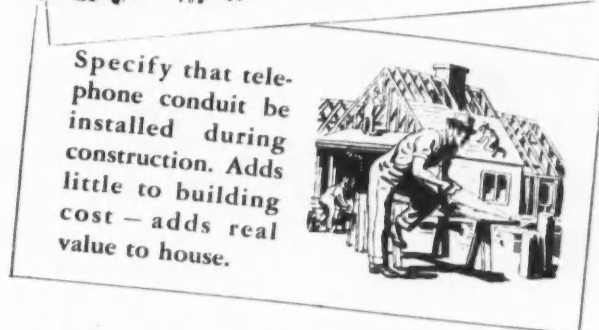
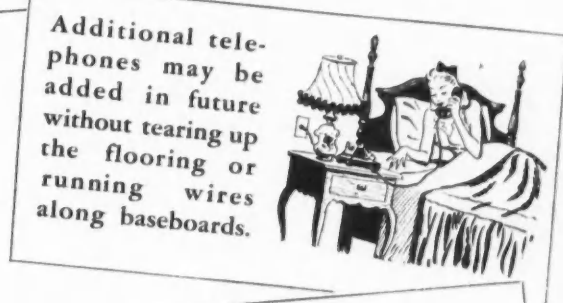
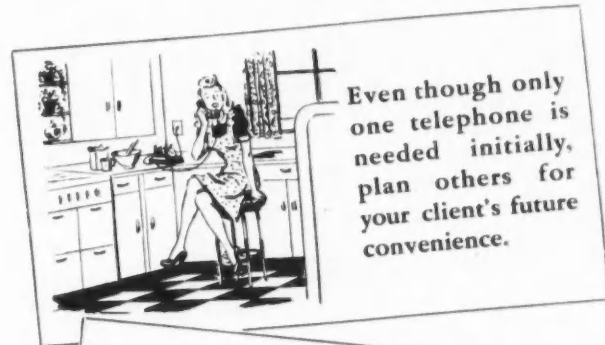
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MUSIC

This dissonant, hard-bitten idiom of modern music, which is certainly no stranger to the concert hall, is finally being heard in the cinema with some consistency. To be sure, only one category of movies, the melodrama depicting the seamy side of life, has thus far departed from the usual, post-Romantic formula of cinema music; and only the more progressive (usually the smaller) studios have given carte blanche to composers in these matters. But their initiative marks the beginning of a policy that musicians hope will soon prevail throughout the industry.

The old-line Hollywood composers whose basic idiom resembles that of Liszt or Tchaikovsky have deviated in the past from their chosen style only for moments of violence or villainy on the screen. Then they pile on dissonance, as if to associate evil situations with "evil-sounding" music. In a recent, excellent melodrama, *The Dark Mirror* (Olivia de Havilland, Lew Ayres and Thomas Mitchell), the musical texture is for the most part romantic, even Wagnerian in the heroic manner of *Siegfried*. But occasionally, for the murder episodes, it takes on a markedly harsh complexion. At the very beginning, for example, the camera's eye roves about a darkened living-room, showing first an overturned lamp, then a broken mirror, all to the accompaniment of Dmitri Tiomkin's romantic-sounding music; but when it comes to rest upon a dead body lying on the floor, the musical background momentarily takes on a heavily dissonant hue. A much more thorough-going use of the modern idiom is evident in the recent work of Hollywood's avant-garde, the younger composers who are at last beginning to break out of the established mold. In three of the most nerve-tingling and dramatically engrossing of recent films, *The Stranger*, *Suspense* and *The Killers*, these composers have ventured boldly into musical territory that filmland has hitherto considered alien. Of course, none of the films mentioned are romantic

continued on page 44

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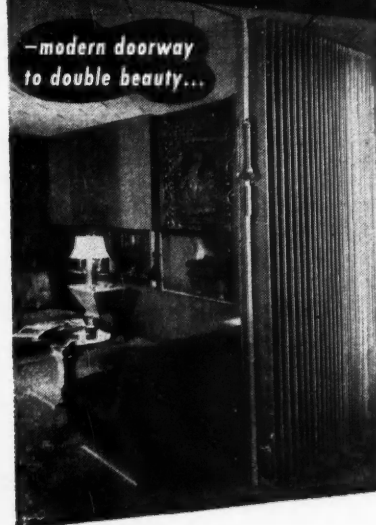
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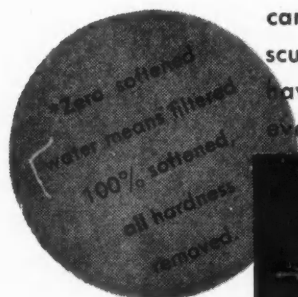
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continued on page 49

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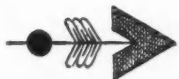
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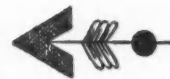
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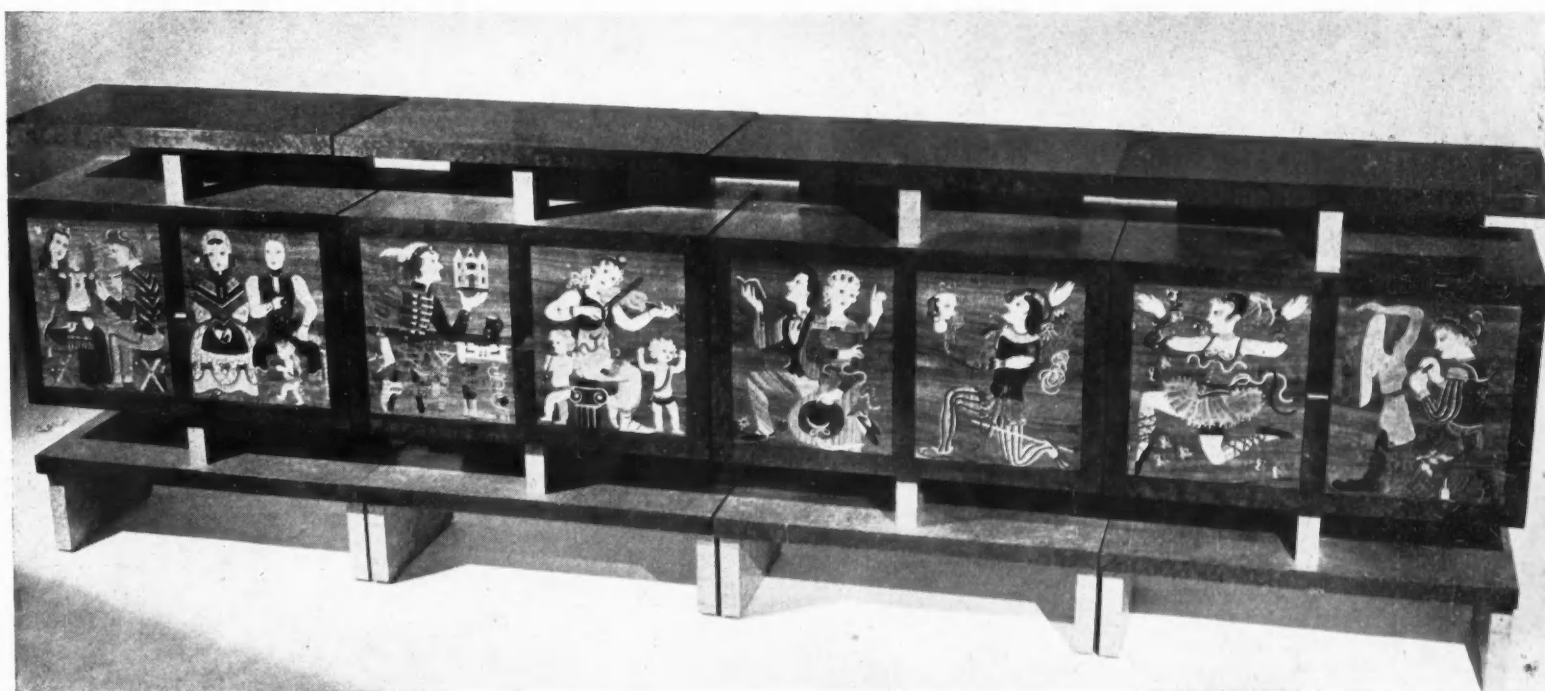


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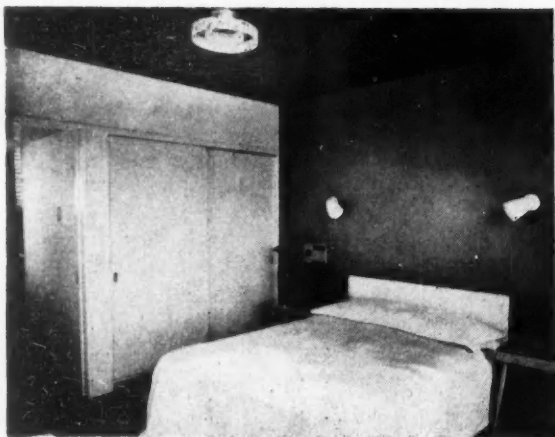
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How far a political philosophy in retreat can go before it collides with the tail end of an onrushing future, no one can ever know exactly, but it seems that we are proceeding on the theory that two lurching steps backward will, by some magic, bring us into a position where we head into the wind. Perhaps the trick of merely leaning forward as we back into a corner is sufficient to lull us into a complacent sense of security. But, as we peek furtively over and under blinders worn so proudly, a nagging alarm gives way to more than a moment of frightened pause.

In our cozy little vacuum we sometimes wonder what the hell all that whistling wind is doing around our elbows. A case in point? A specific? Well, for instance, the current agitation in England over the medical phase of what its opponents call the "womb-to-tomb" project of the British government, where a small, stubborn, strategic opposition fights a bitter losing battle against the majority of the British people who wish to put the benefits of medical science within the range of everyone.

Turmoil in China - - restive suspicion in Russia - - a constant boiling up of explosive issues in the Balkans - - is only occasionally a cause of real concern, but is always a matter of our constant annoyed irritation that the world just simply won't settle back and shut up for a few minutes as we pursue our ponderous and sometimes monstrous retractions of what we said and did in the last 14 years of world history.

At the moment there is little reason to labor points within points which can only serve to illustrate our stubborn resistance to change, not of course because we feel that change is necessarily entirely undesirable, but principally because the process is just damned uncomfortable.

Certainly we have no real intention of keeping our head under the sand forever, but we do seem to insist upon the right to stick it there whenever we choose and seem willing at all times to summon all the power of our frustrated belligerence in order to do so. Such a right is, of course, a rather foolish end in itself, inasmuch as it becomes increasingly obvious that every time we do duck our noggin, we withdraw it only to become painfully aware that we have lost a few more of our tail feathers.

It is one of the major tragedies of our time in history that we choose to deliberately abandon or to at least throw away some of the important lines we have been cast to speak and act out in the affairs, not only of our own, but in the general society of nations. Perhaps we do it because of a curious withering process going on within ourselves as we struggle to maintain the sense of size and dimension in the over-all facade we present to the outside world.

It is within ourselves that we retreat—that we step backward—that we look around for a corner in which to hide. This sense of contraction has also its deep effect upon our own ability to see clearly, because we are ashamed of it, despite the almost involuntary compulsion to embrace it. A blustering defense of principle, while at the same time attempting to avoid the corollary responsibilities, is a too recognizable frustration to deny.

There is, of course, the hopeful possibility that all this is somehow a part of the giant chemical turbulence of our adolescence and that it is necessarily identified with that final awful reluctant humiliating anxiety of the first pains of adulthood.

Perhaps we are impatient, but day by day we find ourselves sharing more and more of Alice's bewilderment in wonderland in her adventure with the Red Queen:

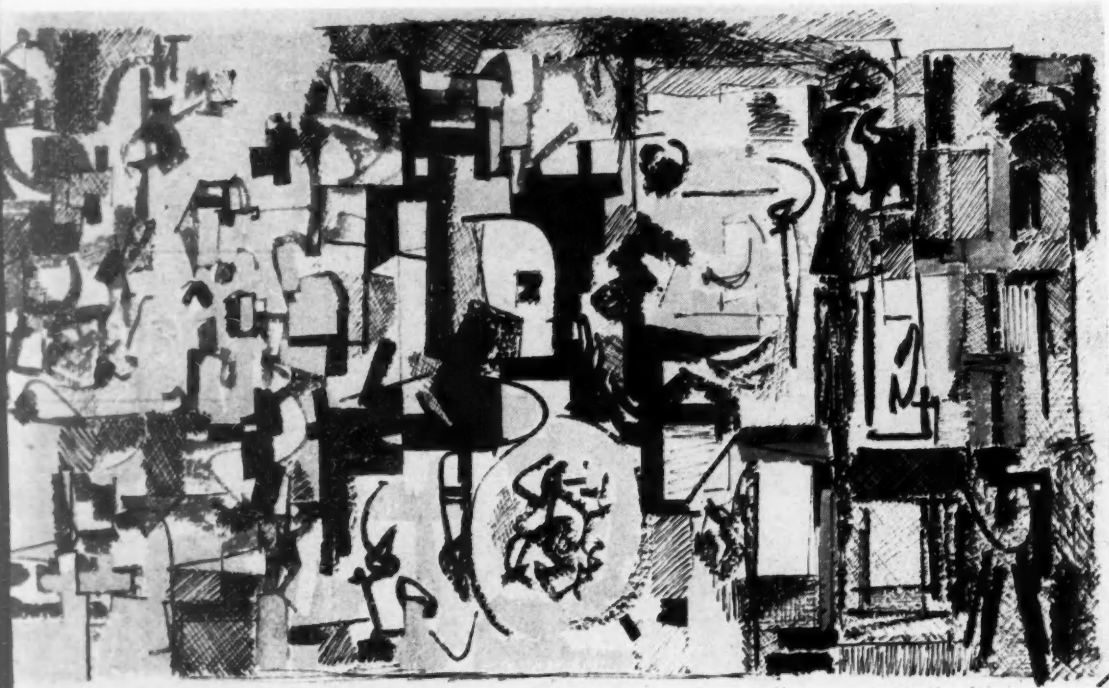
"Now! Now!" cried the Queen. "Faster! Faster!" and they went so fast that at last they seemed to skim through the air, hardly touching the ground with their feet, till suddenly, just as Alice was getting quite exhausted, they stopped and she found herself sitting on the ground breathless and giddy.

The Queen propped her up against a tree, and said kindly, "You may rest a little now."

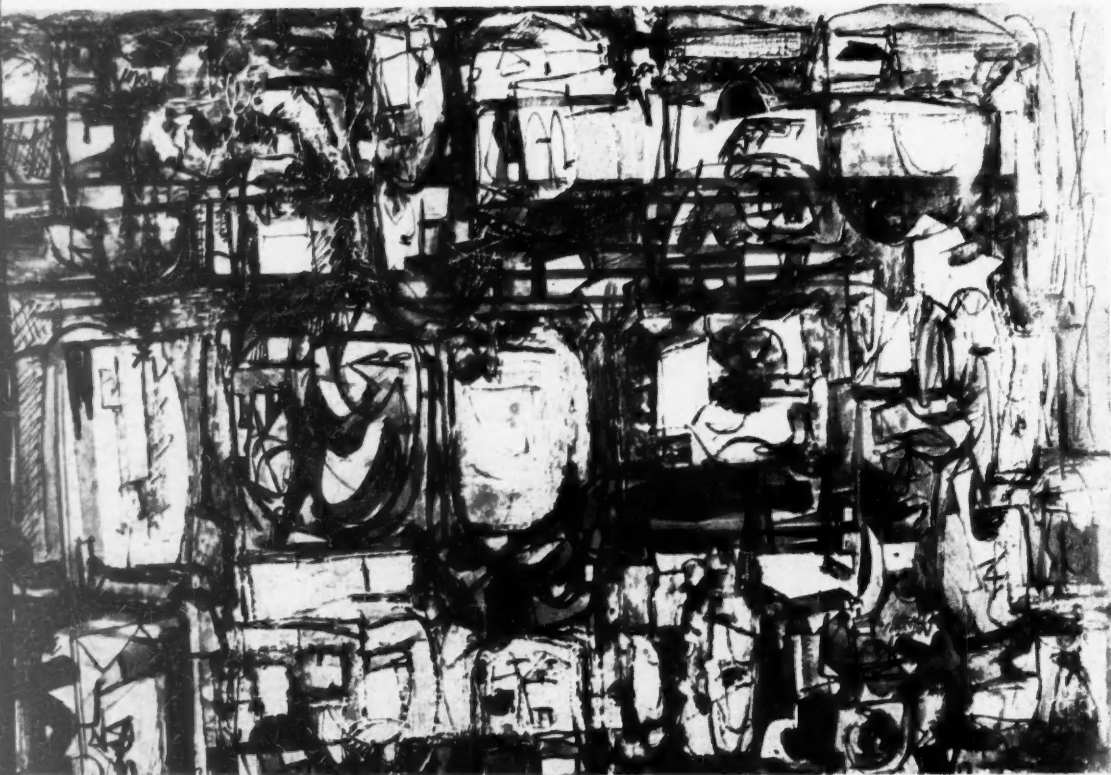
Alice looked around her in great surprise. "Why, I do believe we've been under this tree the whole time! Everything's just as it was!"

"Of course it is," said the Queen. "What would you have it?" "Well, in our country," said Alice, still panting a little, "you'd generally get to somewhere else—if you ran very fast for a long time, as we've been doing."

"A slow sort of country!" said the Queen. "Now here, you see, it takes all the running you can do to keep in the same place. If you want to get somewhere else, you must run at least twice as fast as that."



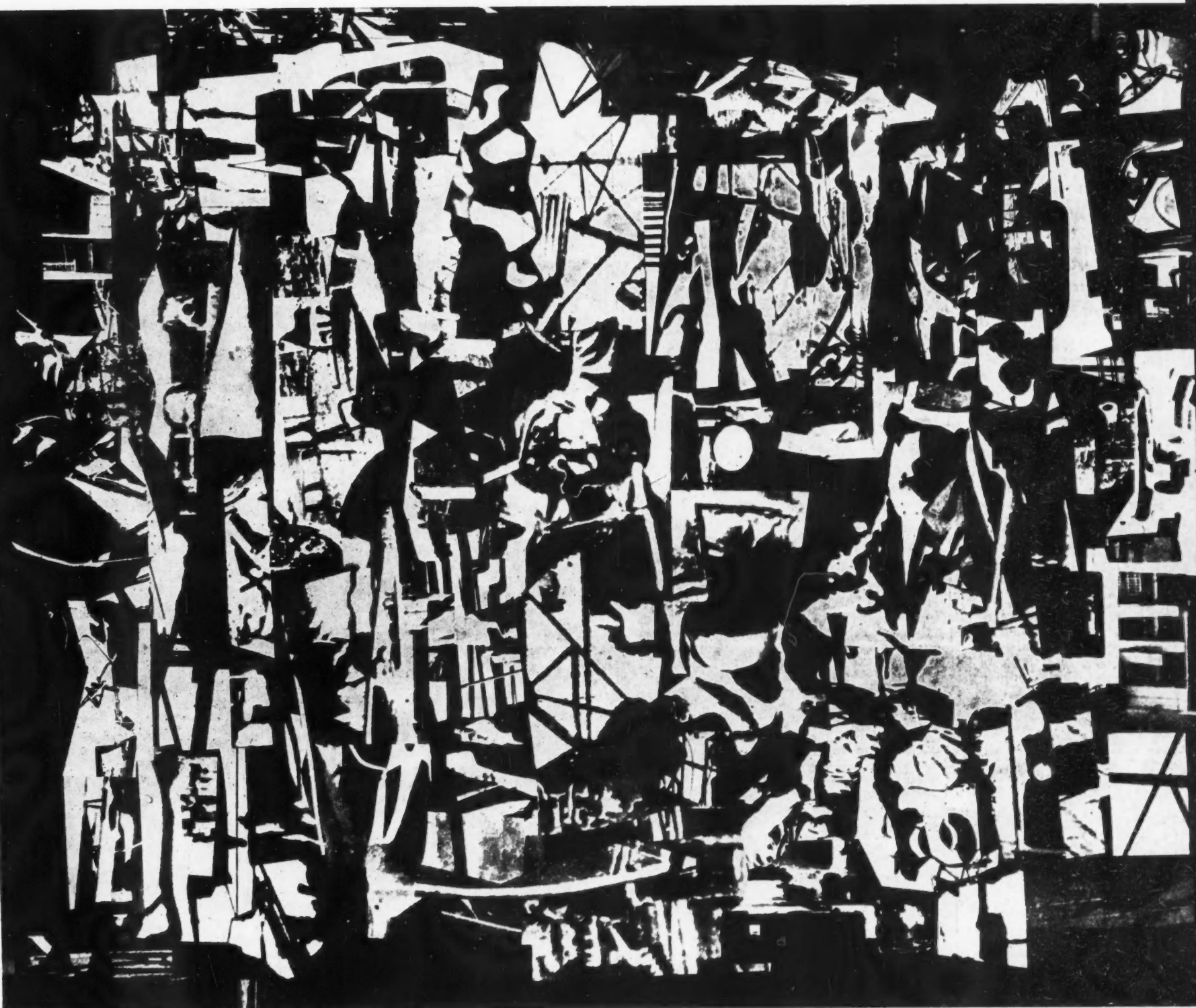
"RED STRUCTURE" Ink And Gouache, 1945



ABSTRACT PAINTING, 1945 Ink, Crayon And Gouache, 1945

REINHARDT

"The expressive and structural meaning of color space in painting is my main creative interest. The collage with its spontaneous and accidental aspects, along with the completely controlled is an important medium for me. I also believe painting cannot be the only activity of a mature artist."—AD REINHARDT.



COLLAGE, 1946

Ad Reinhardt is a graduate of Columbia University. He has had a series of shows, among them, at the Betty Parsons Gallery, New York; Teachers College, Columbia University; Artists Gallery; and the Brooklyn Museum. He is a member of American Abstract Artists and is represented in the Gallatin Collection, The Museum of Living Art, The Philadelphia Museum, and the Abbot Kimball Collection. Among his many activities there have been Murals for the World's Fair, for the Newspaper Guild Club and the pamphlet done with Ruth Benedict and Gene Weltfish called, "Races of Mankind."

The following pages are from a series by Ad Reinhardt which is in the nature of a preview of a book soon to be published. The material is a part of his creative work as an activity in the field of an educational campaign undertaken for the Daily Press.

© 1946, THE NEWSPAPER PM, INC.



HOW---TO---LOOK

by Ad Reinhardt.

A sixth and a summation of a series on modern art

(more to come)



HISTORY

2000 BC

1000 BC

AD

1000 AD

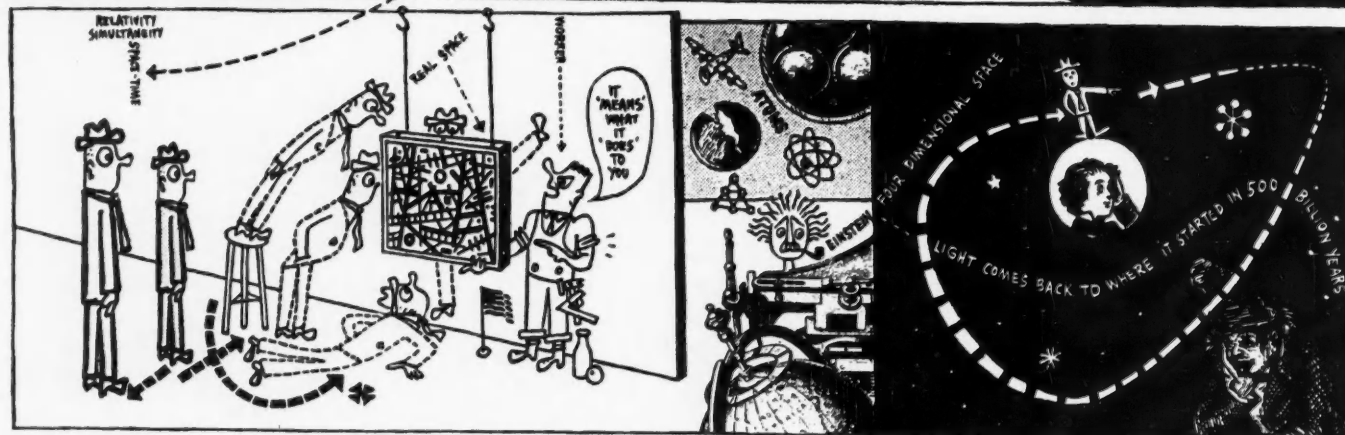
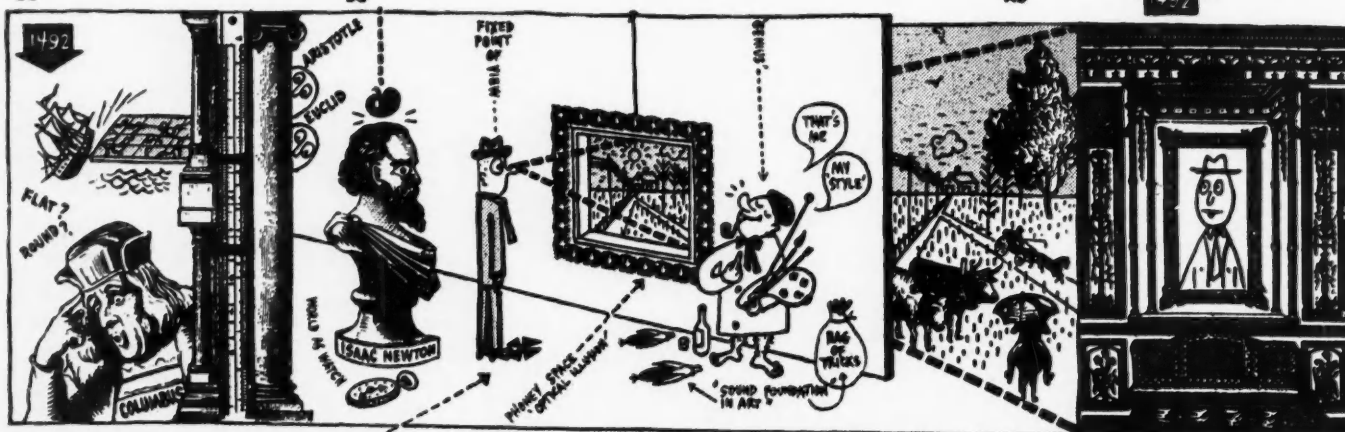
1300

1600

We saw that pictures these days are only imitations and substitutes of real things and therefore not "high" art. If you think that a "picture" of a sunset or a nude is real, then you don't have much fun, do you?

We saw that "pictures" belonged to another age, when human beings (after years of concern with religious salvation and the supernatural) discovered the natural world and what it looked like (the Renaissance).

We saw that perspective, shading, anatomy, naturalistic drawing are simply a bag of illustrative tricks and that anyone can do it better with a camera, huh? We saw that an artist who makes "pictures" and purveys subject-matter is a peddler of phoney spaces (buckeye) and optical illusions. We saw that "pictures" are a kind of opium of the people and not good.



(Five minute break, boys, to refresh your memory.)



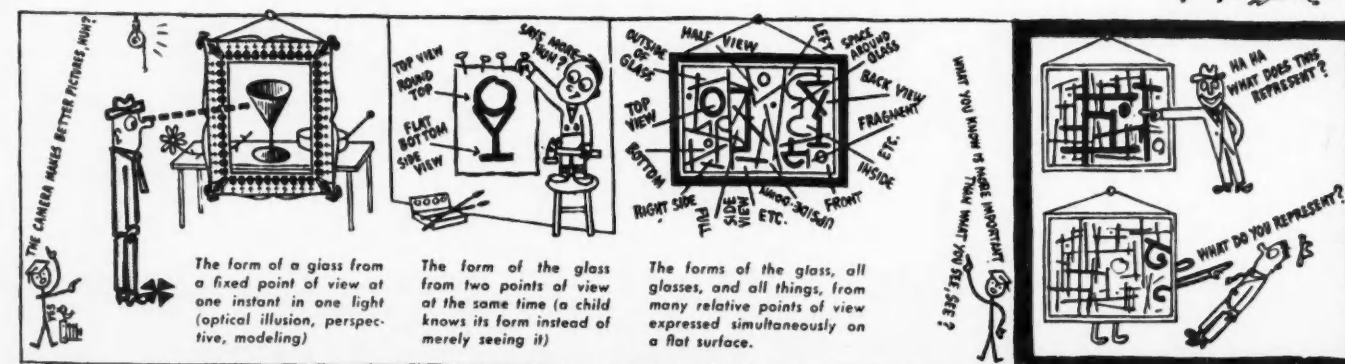
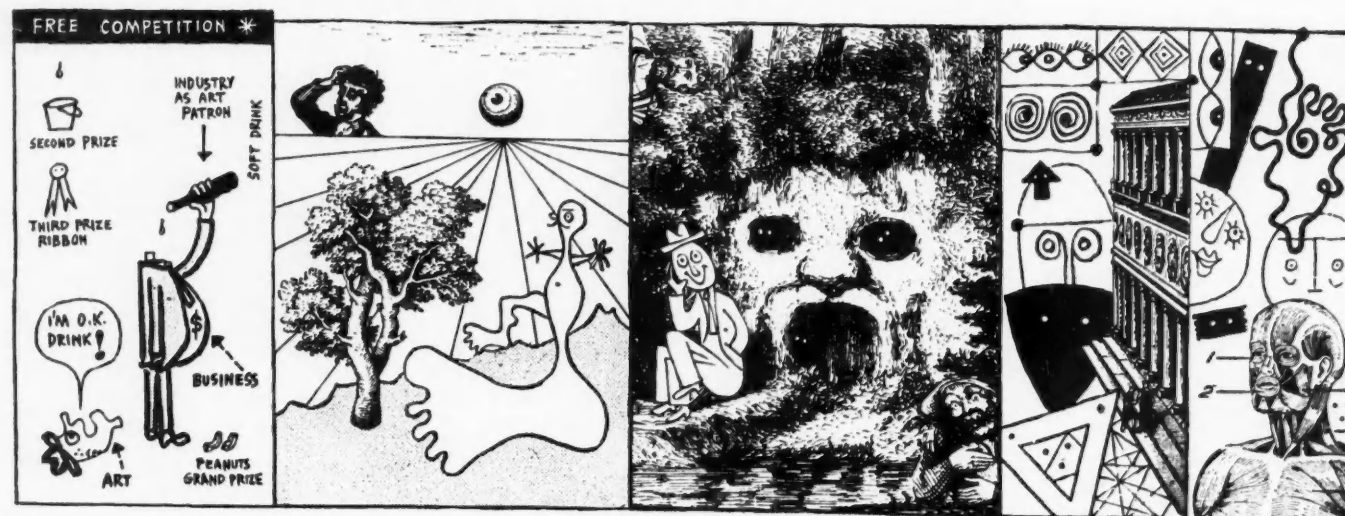
We saw that surrealists spend their space-time satirizing the tricks, tools and techniques of the "picture-making trade." Not only one picture or story, but numberless pictures, endless stories, infinite subject-matter.

Because surrealist painters ran the "picture-art" tradition into the ground, and out-illustrated the illustrators, we called it "low" art, see....

We saw that both light and time is space, that you yourself are a space, that a painting is a flat space. We saw that an abstract painting is not a window-frame - peep - show - hole - in - the - wall but a new object or image hung on the wall and an organization of real space relations, line structures, color activity.

Because it paralleled the condition of "pure" music, we called it "high" art and no "picture"....

Now we can go on to really look.



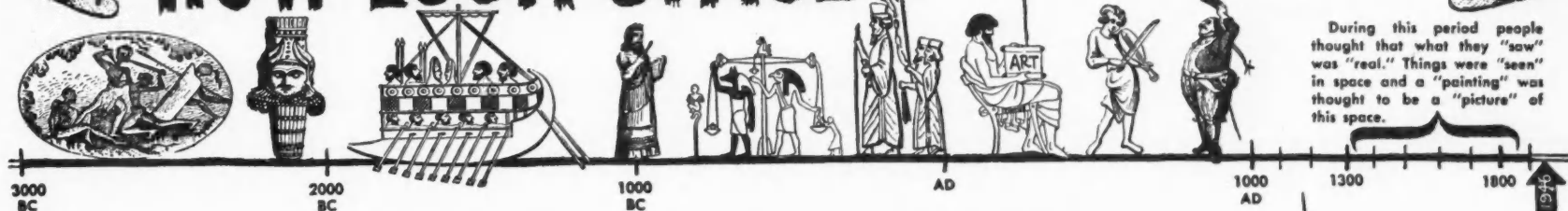


HOW to LOOK at SPACE

All through history a man's idea of what was "real" depended mainly on how he felt and what he thought about "space." Each age developed its own ways of describing its space (and time). The history of modern art is a history of modern space (time) too.



* Fifth of a series by Ad Reinhardt



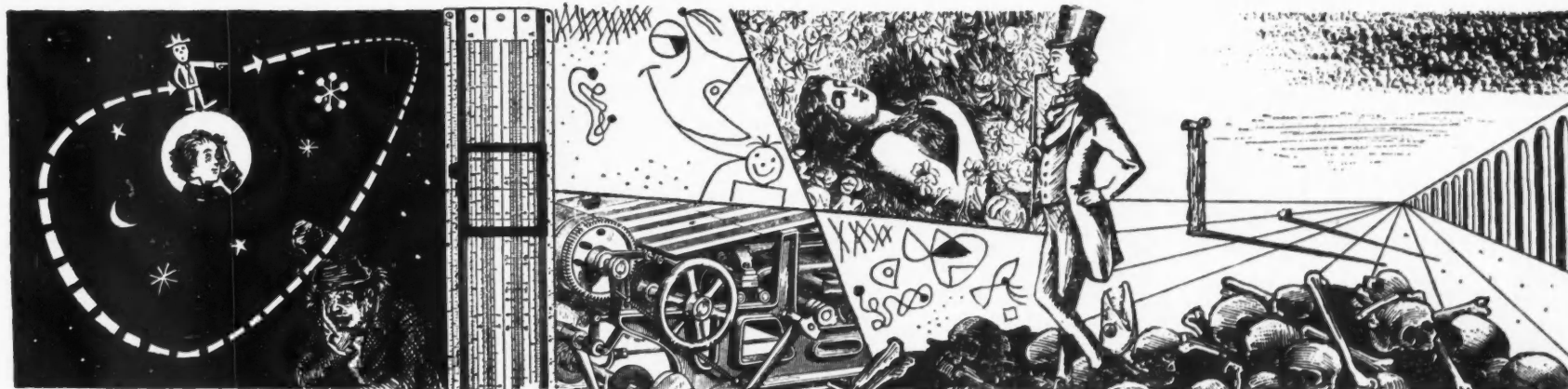
During this period people thought that what they "saw" was "real." Things were "seen" in space and a "painting" was thought to be a "picture" of this space.



Once space scared people. Space was a big, blooming, buzzing confusion. Even now, what space (or people) represent is still a big mystery but we know more about what they "do," today.

Somewhat later, space was thought to be a quiet and immovable something into which things and people fitted. And an empty space was a thing, too, an ether—or something.

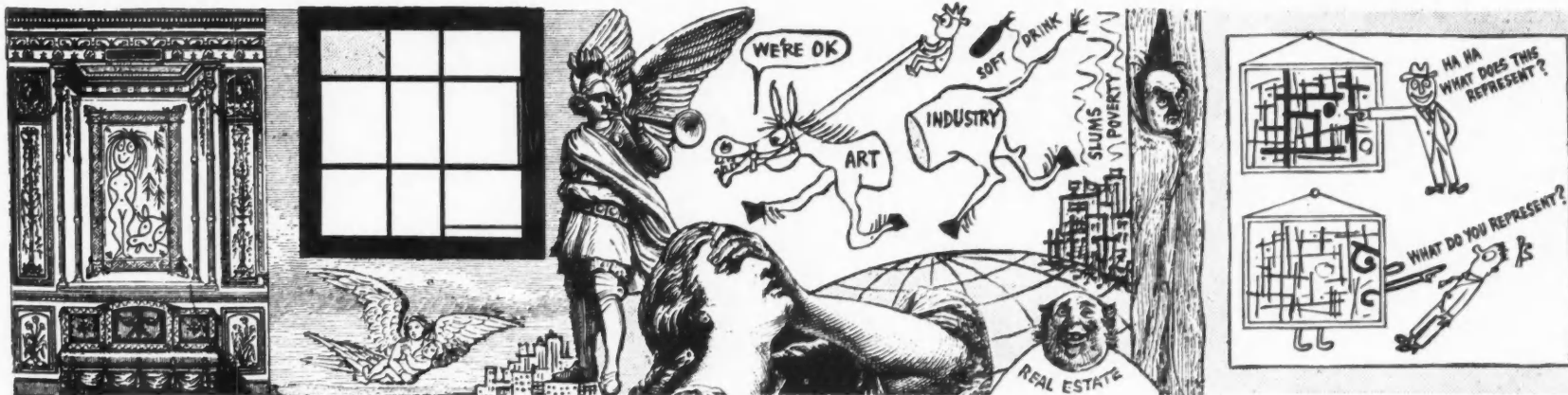
A "picture" was a one-sided representation of this space and after the horse-and-buggy (and Hoover) era, a machine began to make pictures that moved (movies, you know).



Space was a three-dimensional thing until Einstein showed that it had a "warp in a fourth dimension." (A ray of light traveling for 500 billion years would come back to where it started.) Space is a relationship between things and time (space-time).

A drawing is a division of space, a line is an edge of a space, shapes and colors are spaces, and a painting is a flat space. (Architecture is the Art of spaces, movies is the Art of pictures.) ("Art is science in the flesh.")

Spaces in surrealist art are lost, buildings empty, objects, usually bones, are dead—a shocking picture of the low spiritual state of a world which endures greed, race-hate and human exploitation. Spaces today have neither natural nor human dignity.



Abstract paint areas are real spaces—lofty, alive, emotionally ordered and intellectually controlled. A Mondrian painting represents "the maximum in the elimination of the irrelevant." If you like a "picture" of trees, cows, and nudes you like trees, cows, and nudes, which, as you well know, are not the flat spaces of a "painting."

Maybe you think things are o.k. and that you're "doing all right." But someday the monotonous and ugly spaces you live and work in will be organized (by your children) as intelligently and as beautifully as the spaces have been in some paintings. A painting of quality is a challenge to disorder and insensitivity everywhere. . . .

An abstract painting will react to you if you react to it. You get from it what you bring to it. It will meet you half way but no further. It is alive if you are. It represents something and so do you. YOU, SIR, ARE A SPACE, TOO.



HEY, LOOK AT THE FACTS

a page on modern art by Ad Reinhardt

ARCH., SCULP., PIC., & REV. DEPT.'S

"Ah, to build, to build!
That is the noblest art of the arts.
Painting and sculpture are but images,
Are merely shadows cast by outward things
On stone or canvas, having in themselves
No separate existence. Architecture,
Existing in itself, and not in seeming
A something it is not, surpasses them
As substance shadow."—Longfellow



Three guys and the hard facts about housing.

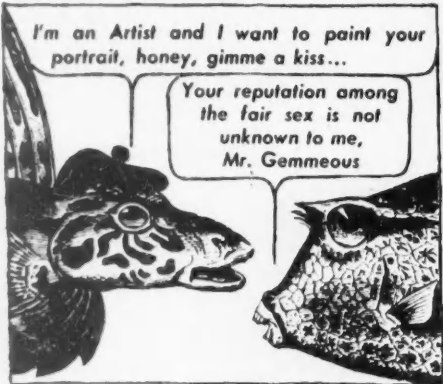
"A plaster cast is exactly like the
original, except in
everything."
—Cocteau



Two guys and the cold facts about sculpture.

I'm an Artist and I want to paint your
portrait, honey, gimme a kiss...

Your reputation among
the fair sex is not
unknown to me,
Mr. Gemmeous



A gemmeous-dragonet to a horned-trunk-fish.

Georgia O'Keefe
Fills me with grief,
Her pelvic bones
Call forth moans.

Never in strait space cubic
At the Modern Museum of Art
Have I viewed such extravagant public
Mistakes of the whole for the part.

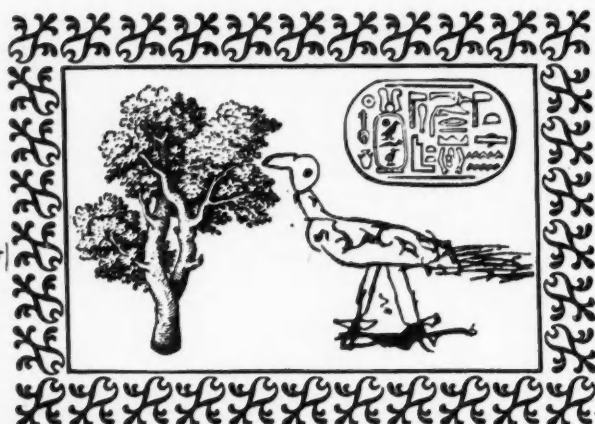
—Reviewer X



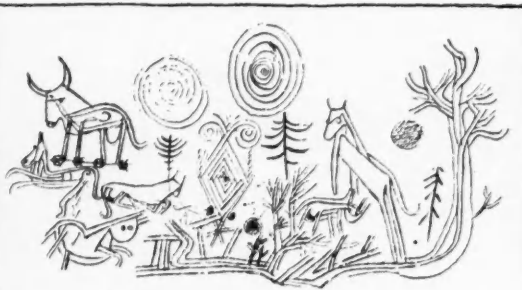
"Art is man's nature; nature is God's art."—Bailey



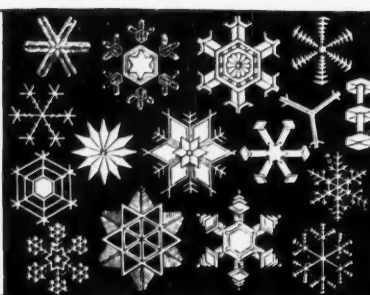
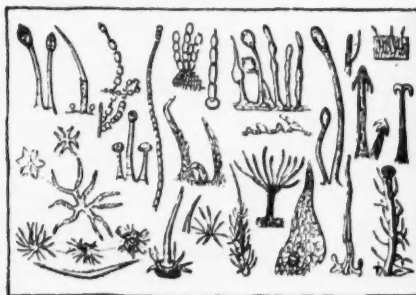
a nineteenth-century book-decoration



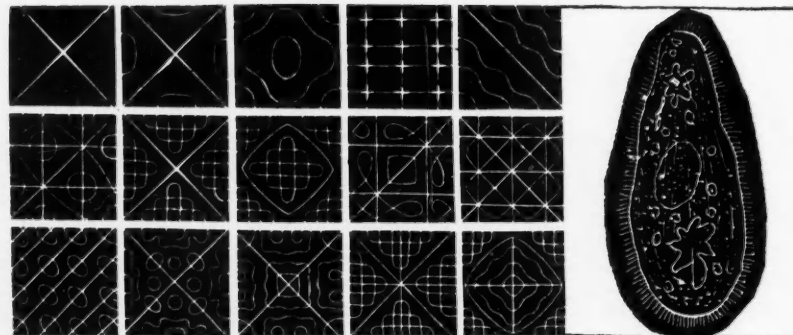
A bird drawn by Louis XIII at the age of eight in August, 1607, looking at a fifteenth century German tree and the face of the ring of Cheops, King of Egypt, who, says Herodotus, built a pyramid around 900 B.C.



A detail (from a distance) from Michelangelo's "Last Judgement," and a Paul Klee drawing (from the Museum of Modern Art's catalogue).



Various vegetable-hair-forms and some microscopic star-like crystal-form snow-flakes.



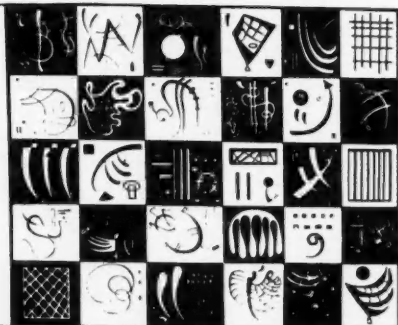
Some vibrating-plate nodal-forms (by Chladni) (made by bells and all sounding bodies) and a paramecium (a free fresh-water animalcule) (magnified 300 times).

Williamstown, Mass.
July 15, 1946

Dear Mr. Reinhardt:
Let me congratulate you on your PM series on modern art, which incredibly manages to be equally informative and amusing. Most advocates of modern art have so unpleasant and high-nosed an attitude toward untutored laymen like myself that they rouse only irritation, but your missionary zeal is so tempered with good nature and humanness that it is a delight.

Sincerely yours,

Sinclair Lewis



A letter from Sinclair Lewis and a non-objective painting by Wassily Kandinsky, 1937.



PAUL CEZANNE TO EMILE ZOLA

Aix, October 19, 1866

My Dear Emile:
... I think I'll send you a sausage one of these days ... I don't know whether you will be of my opinion—and that won't make me change—but I begin to see that art for art's sake is all a balderdash: that's between us. ... adieu, mon cher.

Paul Cezanne

Leonardo is said to have started modern landscape painting and Cezanne is said to have finished it. Cezanne started, in turn, the cubist and abstract art traditions.



Cezanne's "Woodland Scene" from the Bakwin Collection, seen currently at the Museum of Modern Art.



An abstract painting by Carl Holty



Abstract painting by Hans Hofmann

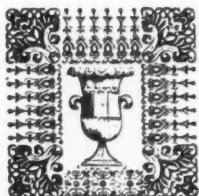


We are not responsible for the opinions (and art-work) expressed elsewhere in this paper. The editors' views do not necessarily reflect those of the author of this page.

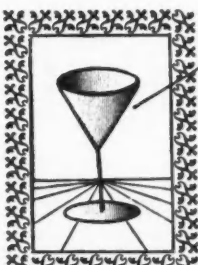
★ HOW TO LOOK AT THINGS



THROUGH A WINE-GLASS



A modern painter's worst enemy is the picture-maker who somehow creates in people the illusion that one need not know anything about art or art-history to understand it. But looking isn't as simple as it looks. Looking at a sequence of painting "styles" during the last hundred years (from Manet to Mondrian) we see how the "subject-matter" (or picture-purpose) of a painting disappeared into thin air (and thick pigments) and how the framed-titled-painted-picture became creatively kaput (finished) and how looking itself is a creative activity. To those horrified that we may take the mystery out of painting, we promise to keep the question of color-quality a deep (bright) secret. (This page plans no four-color-process-printing). But we're for creative painting always, and as for a "picture"—if it isn't worth a thousand words, the hell with it.



clear outline, deep perspective
smooth shading, dark "gray" colors

Our "classic" imitation or illusion of a glass as a solid, isolated thing in a static, empty space fixed it for all time.



simple, bright shapes
no shadows, sterility brush-work

"The principal person in a picture is light", Manet said. We flatten our glass to a rough, temporary "impression"



fast painting to catch changing light
no solid form, broken color

"Monet is an eye, but what an eye". (Cezanne) Our glass dissolves into atmosphere, like light on a haystack or mist.

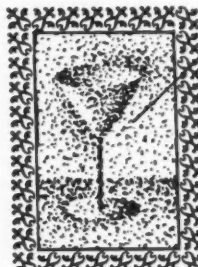


The subject-matter of Cezanne is not an apple or a person or a glass but a "color-space structure and rhythm."



advancing and receding color planes
special lines

Cubism breaks our glass into bits and pushes space around until it flickers like an early movie-montage.



pure yellow dots next to
pure blue dots look all green

Seurat broke light into "points" of color (like a prism does) and your eyes mix them together at a distance.



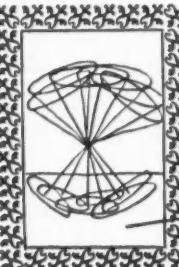
startling color streaks
nervous, swirling lines

One doesn't think to drink out of a glass that "expresses" a Van-Gogh-like inner emotional tension.



measured color
heavy, rough, black lines

Piles of paint tell us more about Rouault's feelings than about "outside things" like glasses.

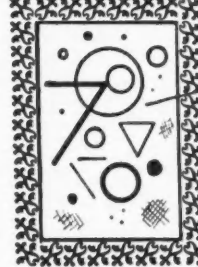


A futurist attempt to represent a glass in motion will always look like a walking dog or a wagging tail.



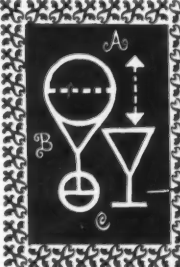
concrete shape-spaces
abstract color-shapes

The essential structural elements of all glasses and all things. (a finale and a fresh "constructivist" start.)



lot of triangles and circles
rulers and compasses allowed

A wine glass becomes at some point a pretty universe of non-objective bubbles.



top-side, below, part and sizes
starboard views and sizes

A draftsman's language becomes too esoteric, too intellectualized for our space.

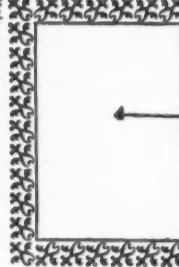


"play" is a good word
"Ye must be born again"

"Wit" is the only thing that can still tackle a subject-matter and get away with it.



"Modernistic" is a bad word, revealing a middle class castration-complex, etc.



try it yourself
YOU hold the cosmos in a color

We don't finish but begin with a flat space. An artist tries to make it alive—YOU are its subject finally—he tries to make YOU alive.

"One can never experience art through descriptions. Explanations and analyses can serve at best as intellectual preparation. They may, however, encourage one to make a direct contact with works of art"—
Maholy-Nagy

Text of a series on modern art by Ad Reinhardt

"It is ART that makes life, makes interest, makes importance."—Henry James



"Revolutions never go backwards"—R. W. Emerson

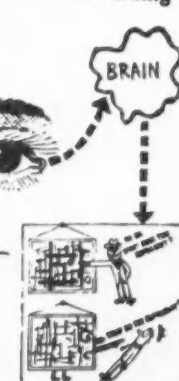
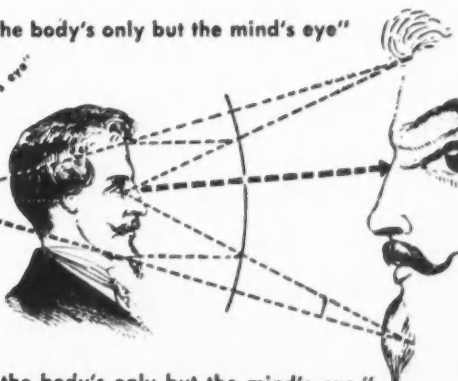


"The trouble with most folks isn't so much their ignorance, as knowin' so many things that ain't so."—Josh Billing

"I have never pretended to represent 'things as they are'. That is the business of the Movietone news."—G. B. Shaw



"The eye is not the body's only but the mind's eye"



"The eye is not the body's only but the mind's eye."

"In contemplation of created things, By steps we may ascend to God."—Milton

"Nature I loved, and, next to Nature, Art."—Landor "I must confess, mine eye and heart, dote less on nature than on art."—Catullus

"Art, as far as it can, follows nature, as a pupil imitates his master."—Dante "It takes a great artist to be thoroughly modern. Nature is always a little behind the age."—Wilde

"Nature in no case cometh short of art, for the arts are copiers of natural forms."—Aurelius "If the artist copies the mere nature, the natura naturata, what idle rivalry!"—Coleridge



Above, Artist-Reporter (z) a few minutes before an assignment and, below (z), after one.



HEY, LOOK, COMICS

Do you think that when a painter expresses an opinion on political beliefs he makes even more of a fool of himself than when a politician expresses an opinion on art?



NO

Fortune Magazine's survey of the art world in September, 1946, says, "Almost the best thing that can happen to almost any good painter, from an economic if not a personal point of view, is for him to die."



that's rich huh?

REPORT FROM THE PAST



Small Holy Family by Raphael

REPORT FROM THE MICROCOSMOS



Some magnified-biological-cell-structures

SPORTS REPORT

... the MIGHTY CASEY has struck out

APRIL 14, 1946.

Is It Art or Is It Double Talk?

An artist condemns the modern school and refuses to tolerate what he calls its ugliness.

strike one!

MAY 19, 1946.

The Artist on the Horns of a Dilemma

As George Biddle states the choice: Modernism without content or Traditionalism without form.

strike two!

SEPTEMBER 1, 1946.

A Modernist Explains Modern Art

No finds in it five enduring virtues that distinguish it and link it with tradition.

strike three!

THE NEW YORK TIMES MAGAZINE.

John Dewey says, "... the idea that the artist does not think as intently and penetratingly as a scientific inquirer is absurd. A painter must consciously undergo the effect of his every brush stroke or he will not be aware of what he is doing and where his work is going. Moreover, he has to see each particular connection of doing and undergoing in relation to the whole that he desires to produce. To apprehend such relations is to think, and is one of the most exacting modes of thought. The difference between the paintings of different painters is due quite as much to differences of capacity to carry on this thought as it is to differences of sensitivity to bare color and to differences in dexterity of execution ... To think effectively in terms of relations of qualities is as severe a demand upon thought as to think in terms of symbols, verbal and mathematical. Indeed, since words are easily manipulated in mechanical ways, the production of a work of genuine art probably demands more intelligence than does most of the so-called thinking that goes on among those who pride themselves on being 'intellectuals'."



Yeah, non-modern artists are not so smart

HOW TO LOOK

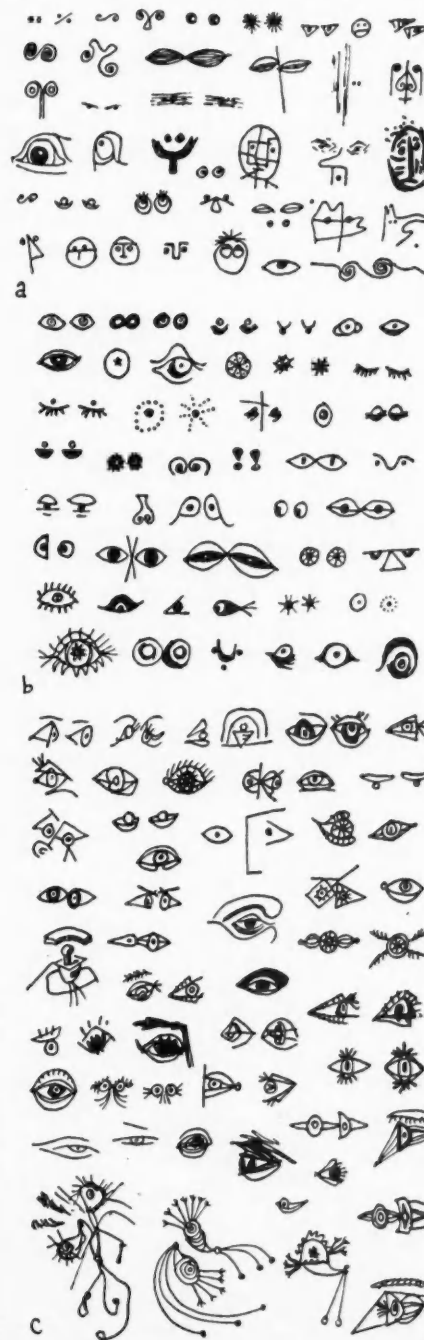
AT MORE THAN MEETS THE EYE



The Artist as Reporter—a page of news-flash-reports from the Art-World by Ad Reinhardt

NAKED-MIND'S-EYE-TO-EYE-WITNESS-REPORT

Our Artist-Reporter (y) reports some eyes from a few modern old masters (a—Klee, b—Miro, c—Picasso) (note how Picasso's eyes begin to look like optic-diagrams). For the benefit of gallery-artists who stick eyes on their paint-shapes and commercial artists who are tired of doing the same damn eyes we offer this piece of reportage for pillage.



"Art may err, but nature cannot miss."—Dryden "Nature is usually wrong."—Whistler

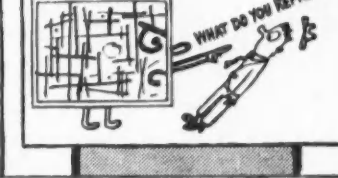
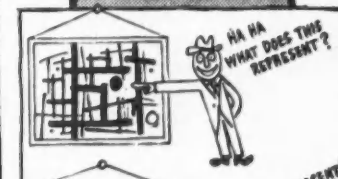
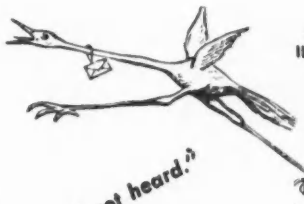
HOW to LOOK at an ARTIST

People are blocked from understanding and enjoying modern art because someone, somewhere, got the notion that an "artist" was a "picture-maker." "Pictures" may be pleasant enough (and good for covering cracked and dirty walls) but hardly worth a fuss and hardly comparable to the exciting experience that "painting" is. All that a painting requires, besides active pigments, are clear, open eyes, a warm heart, an alert brain and the Four Freedoms.

fourth of a series
by AD
REINHARDT

Once long ago, a romantic idea placed the "picture-making-artist" (along with the "weaker sex") on a pretty pedestal—and left him there, pretty silly and useless. Maybe you still think that that artist playboy friend of yours is a special kind of human being dropped from the clouds?

Actually most artists are people (neither angels nor animals). Today, every human being who wants to do a good job and who isn't interested in making profits from someone else's work is potentially a special kind of artist. And the right of "art" to be free from "picture-making" is part of all the other Four Freedoms.



"primitive art is uncivilized."
"Is photography Art?"
"Children should be seen and not heard."
"Abstract art is foreign, radical, un-American."
"Any child could do better."
"... back to the Good Old Days."

"As my poor father used to say in 1863, Once people start on all this ART good-bye, moralitee! And what my father used to say is good enough for me."
—Herbert



FREE ENTERPRISE
PROFIT
PROPERTY
GREED
MONEY GRUBBING
SNEAKING
FRAUD
DECEIT
PREJUDICE
SOLITISM
DEADWOOD

"Abstract art is concrete."
—Kandinsky

"The eye is not the body's only but the mind's eye"

ART IS IMITATION

MONKEY SEE MONKEY DO

ART IS AN OLD PROFESSION

ART IS ENTERTAINMENT

LOTTA LAUGHS

ART IS A COMMODITY

ART IS REFLECTION

"Perspective is a disease of the eyes"
—Helion

"When we are no longer children we are already dead"
—Brancusi

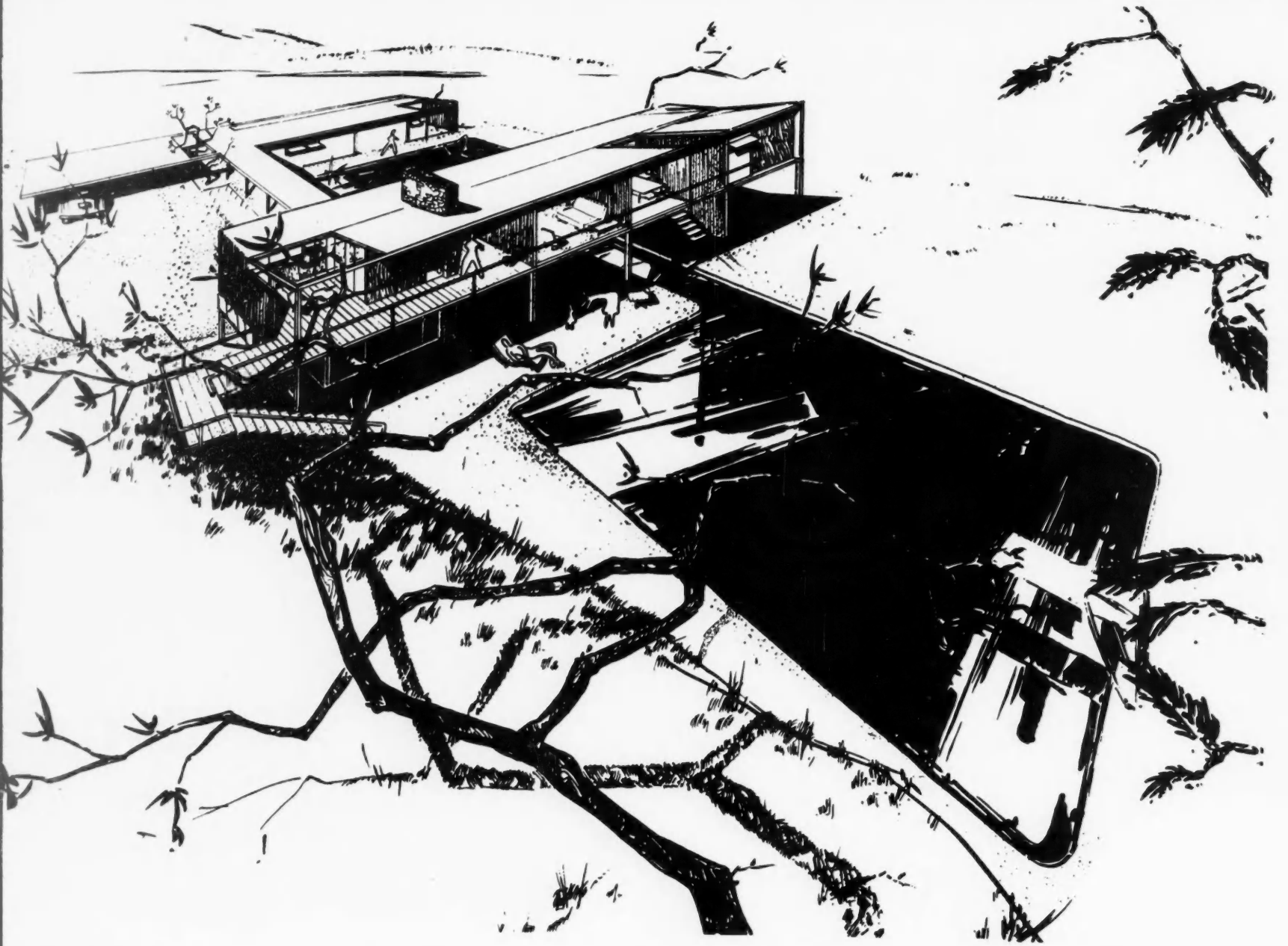
"Art hath an enemy called ignorance"
—Ben Jonson

"We are in a desert—where nothing but sameness is actuality"
—Malevich

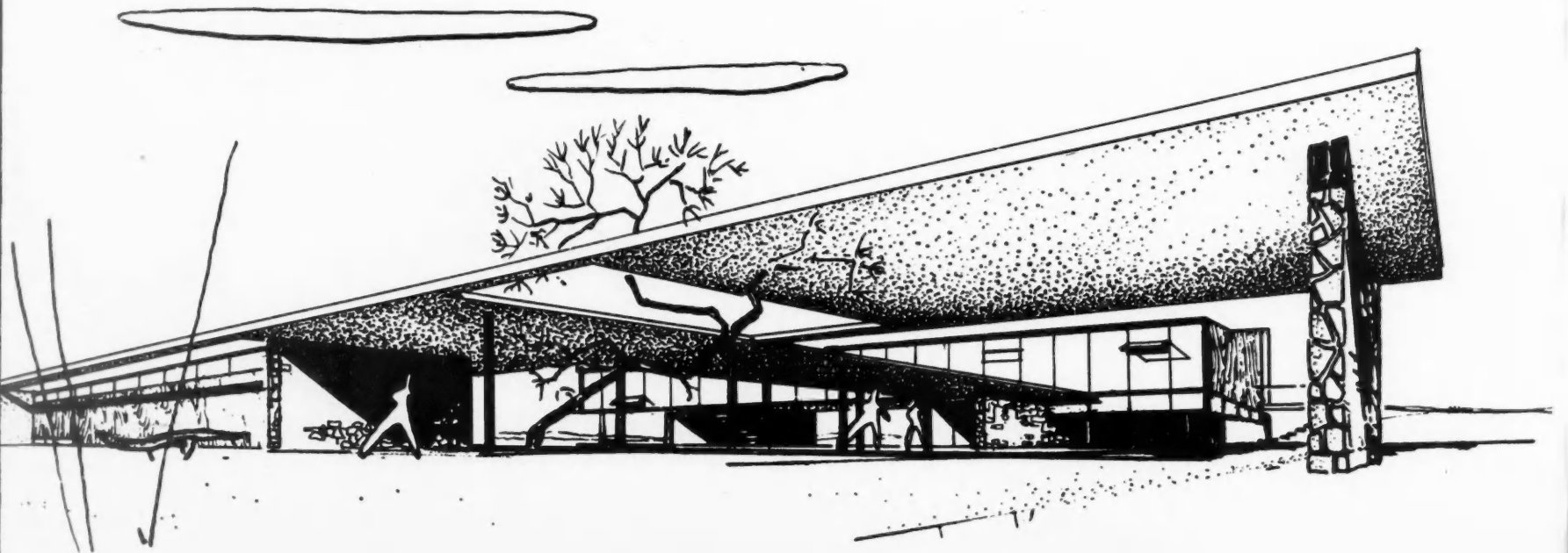
I don't know anything about art, but I know what I like...

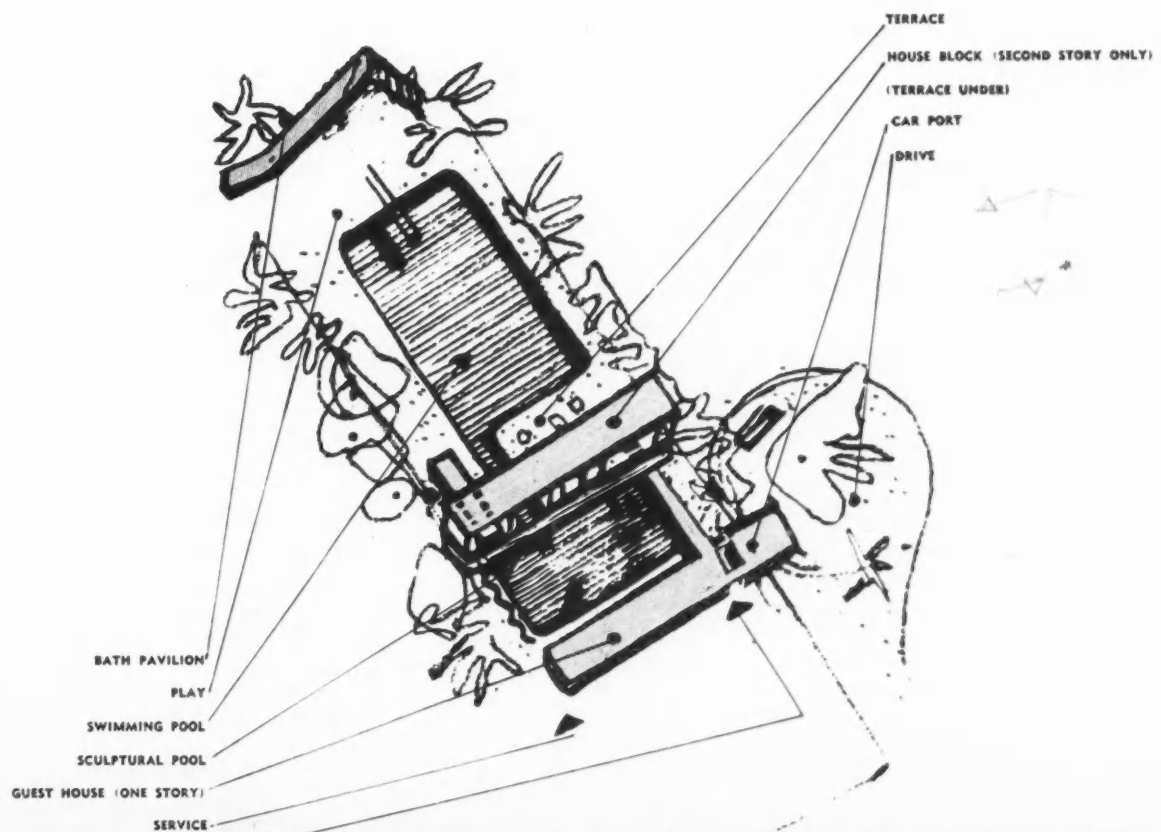
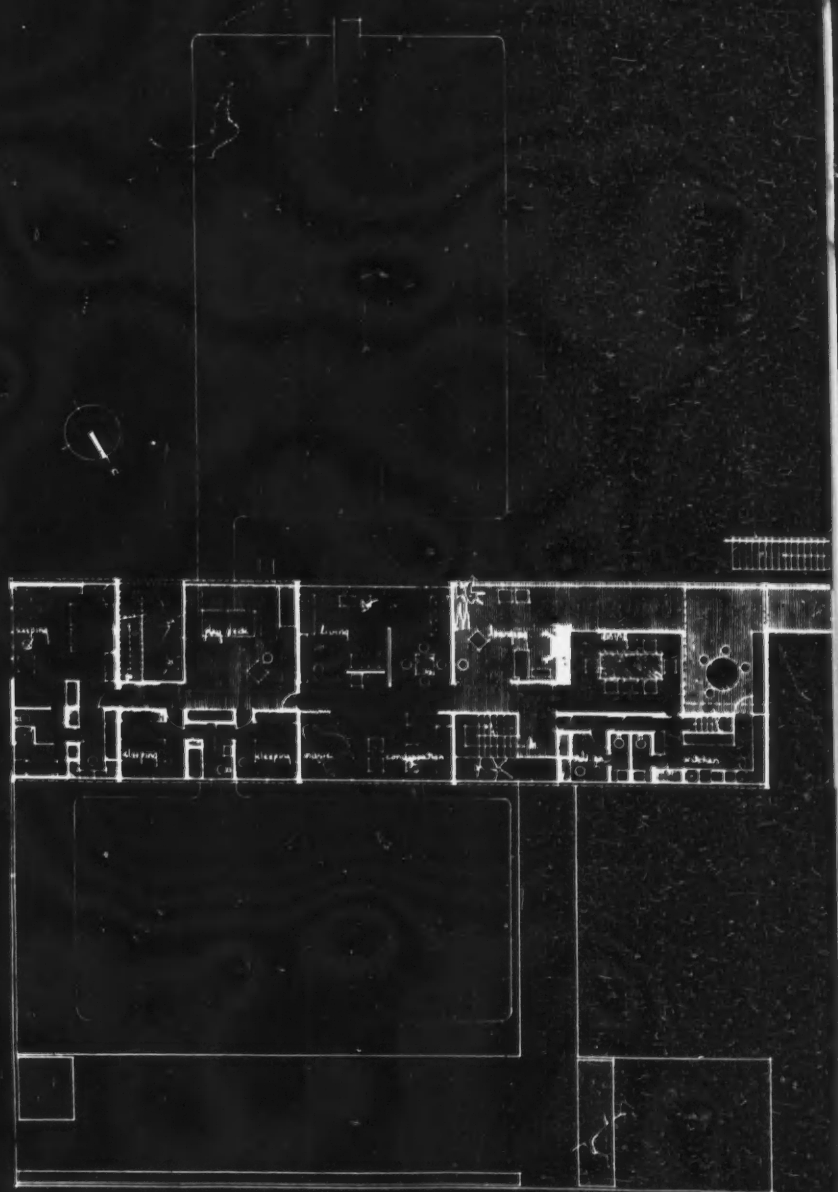
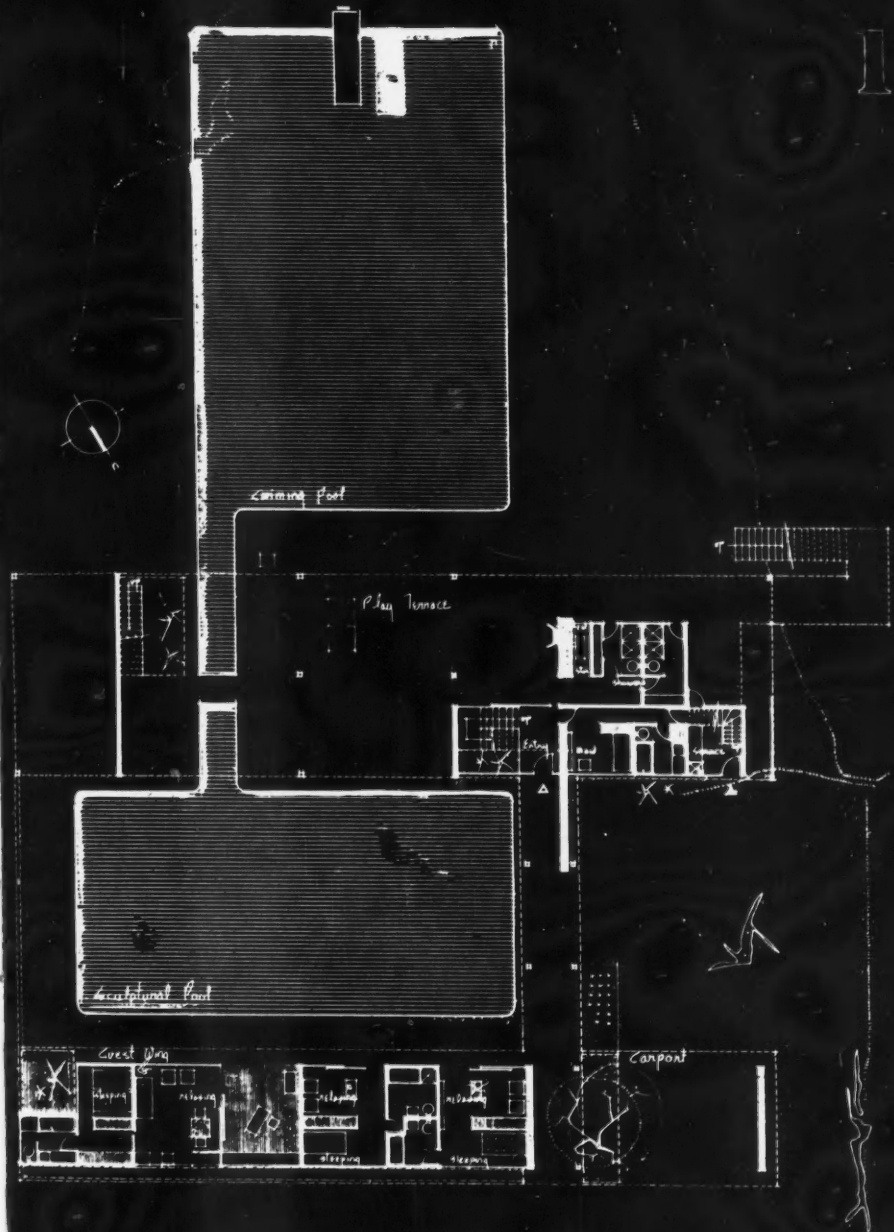
Yeah, isn't it nice that the obligation to be intelligent doesn't extend to the field of art?





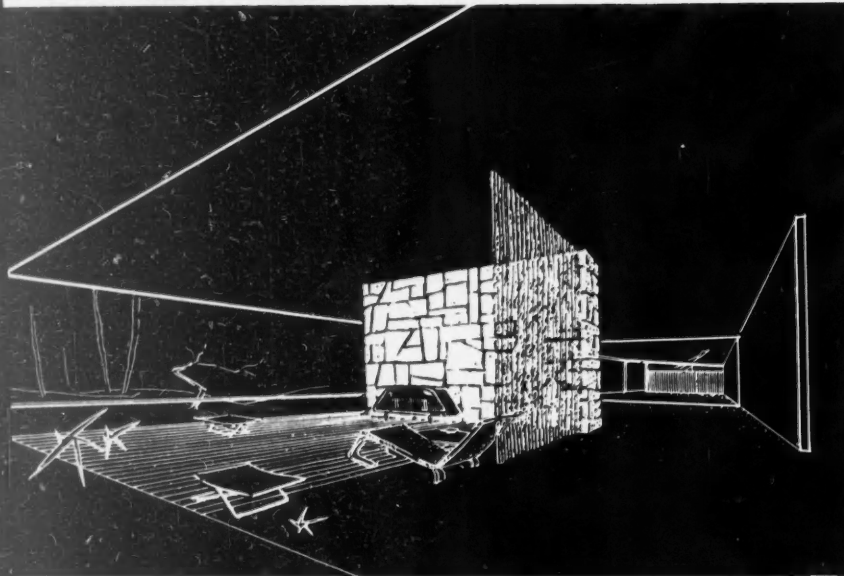
PROPOSED HOUSE FOR MR. AND MRS. E. S. CHERRY
ROYAL McCLURE, ARCHITECT



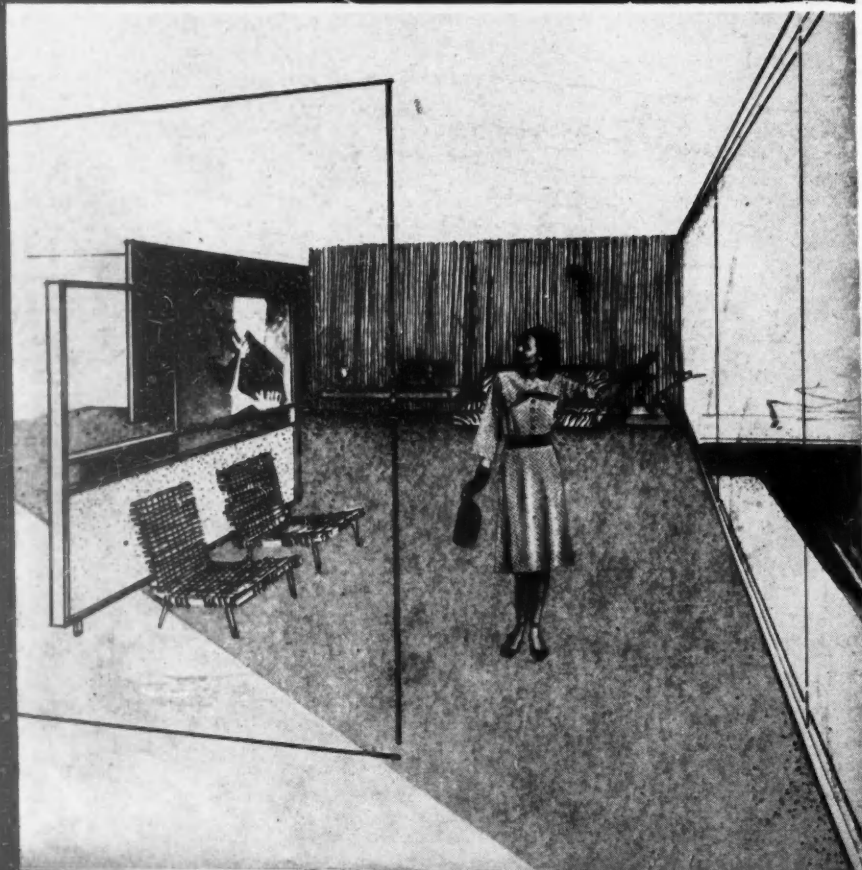




UPSTAIRS



LOUNGE



LIVING

Project in General

Notes: Site location approximately midway between northern extent of Santa Monica mountains and San Fernando. Family needs for entertainment required separate guest wing and swimming pool. Main house block to have only three bedrooms, but generous living, play and open areas.

Of this: To gain a philosophical understanding between owner and architect was step number one. No drawings, but well defined words were exchanged to arrive at a spirit of living, a way of thinking by architectural expression.

This we know: To design a house that really opens up . . . to be able to feel as well as live the vibrant contrast of healthful laughter and play and relaxation.

Design in Space: Sketches show merely the primitive concept. Four basic elements are expressed: the guest wing, sculptural pool, main house block and swimming pool. To arrive at a solution of restraint and elegance and yet provide freedom and openness of expression—this was the design aim. Man retains his vitality and imagination (ability to think) only by contrasts. A constant rhythm of climate, mode of living or architectural expression is dulling. This simple concept formulated the architect's approach.

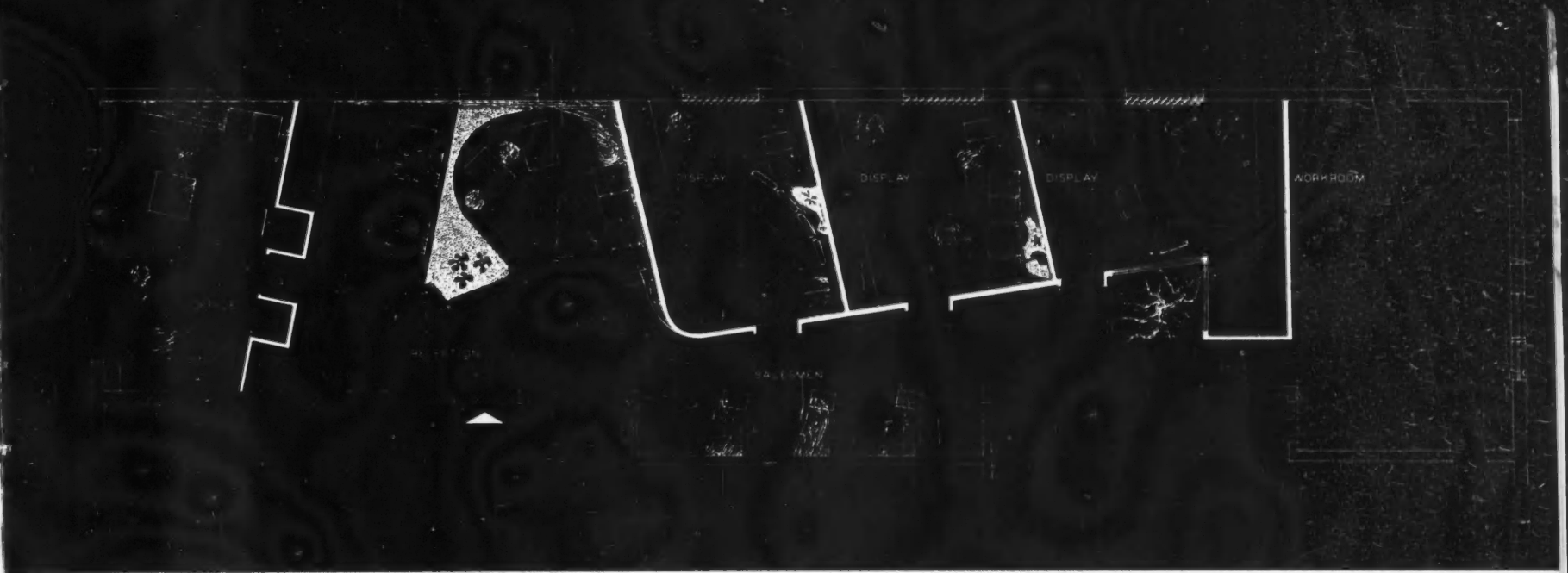
Shaded areas were necessary in contrast to the heat and the dry earth. The pools provide the psychological need of moisture content and the main visual link between the main house block and the guest wing. The pools define the split function of the house, the play and fun element, the quiet, relaxing mood.

The main living functions were raised to create a feeling of depth and space not present in the surrounding terrain; the lounge area and play deck were placed adjacent to the living to afford the maximum in flexibility and group uses. The music and conversation area overlook the sculptural pool, creating an atmosphere of tranquility. Sleeping areas in the main house block comply only with the family needs thereby maintaining the family unit.

Maid area was kept to the minimum with the consideration that outside day help is far more satisfactory.

Of human scale: Mere dimensions do not define nor dictate a scale, the psychological feeling of well being in a space is as important as modular dimensioning.

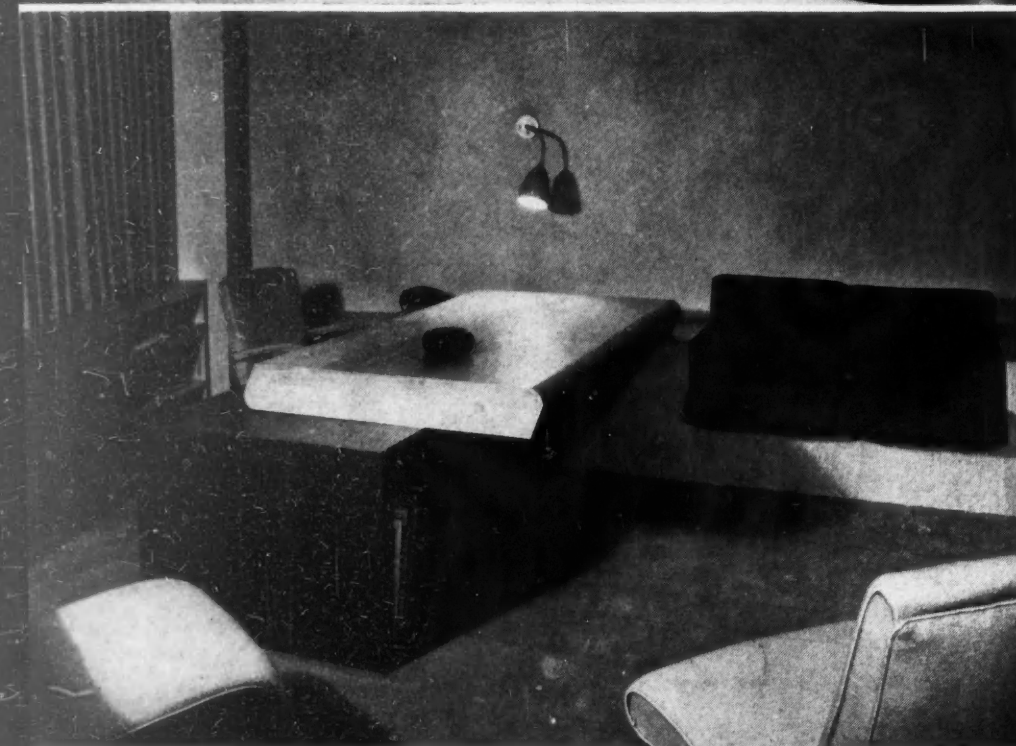
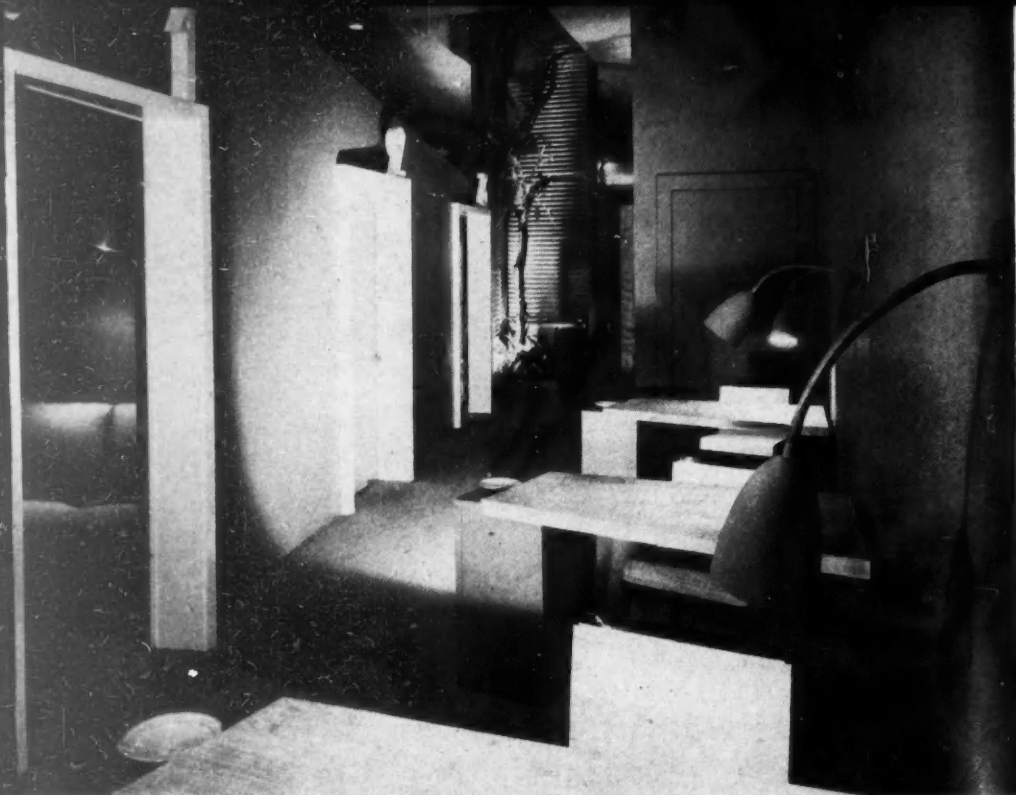
—ROYAL McCLURE.



Sumner Spaulding & John Rex, Architects

A SHOP FOR THE BARRET TEXTILE CORPORATION





In transforming loft space into a colorful group of display rooms, the architects have provided a background for showing of fabrics without competing with the pattern and color of the textiles.

The design was based on a "California Terrace" theme. From the entry into the reception room the floor is raised two steps using natural finish redwood blocks stripped with natural oak. Lounge type garden chairs are used, and a large rubber tree has been planted with moss at its base to form a living element in the room.

The reception secretaries' space has been divided by a large section of plate glass supported on rough natural redwood planking. Lights for the secretaries' room come from an overhead vine trellis, while a large abstract free standing ledge of birch provides space for the receptionist. A cabinet of natural finish birch separates the secretaries from the executive offices. Here an offset pattern has been used in the design, and the files have been covered with birch in a fashion which allows the lower part to act as a "pull," giving an efficient filing system which blends into the wall with large bold horizontal lines predominating.

The executive office is furnished with natural birch furniture which blends into the birch wall and encloses display space lighted with egg crate louvers. Draperies, walls and ceilings are gray while the desk base and chairs are a harmonizing shade of bottle green and citron.

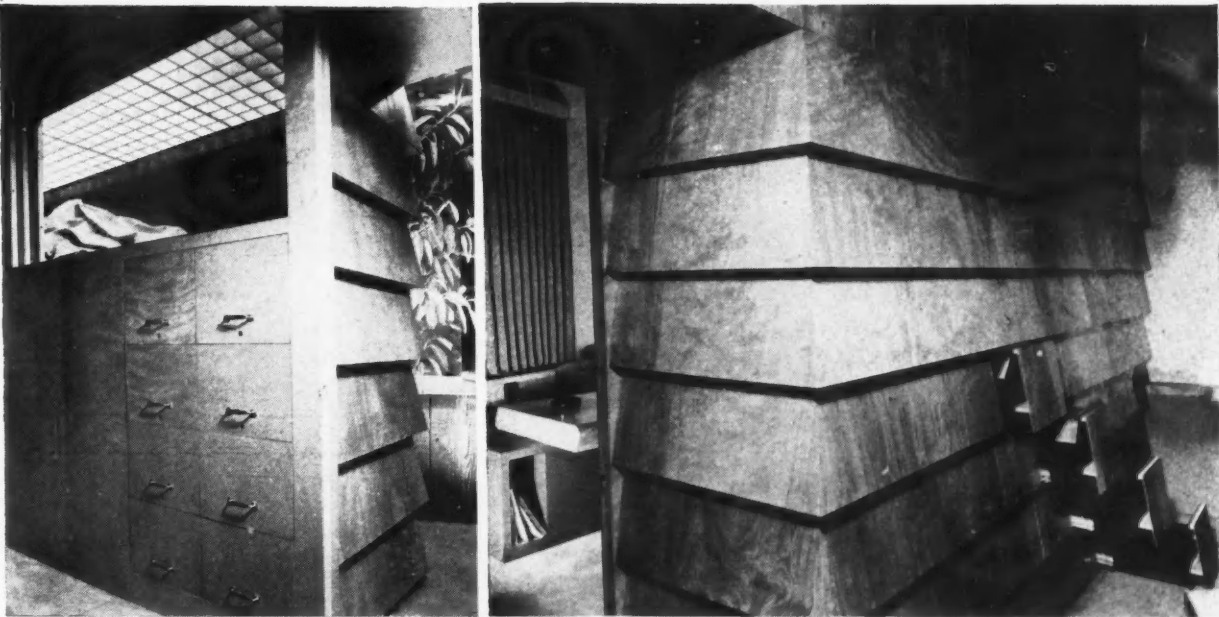
In order to provide a more interesting form and eliminate a long hall, the existing skylight was made a focal point by creating a huge planting box of corrugated glass. By a slight tilt of this main corridor wall and subtle use of light, a room was created for three salesmen. This area is painted deep terra cotta. Opposite the sales desks are display rooms with storage cabinets on one side and seats for buyers on the other. There is space for sales personnel to write orders in each room. In order to provide a suitable background for multi-colored textiles on display the interiors of the display rooms have been painted a monotone of two shades of gray, while the outside, or public side, has been painted tones of terra cotta, citron, white and gray. Floors are covered with gray carpet to match the walls and ceilings. The whole design is a harmonious blend of color, texture and form against a neutral background.

Due to long delays experienced in obtaining furniture, it was designed by the architects and built by the contractor on the job.

One of the most unique aspects of the job from the architects' standpoint, was the freedom allowed by the owner, who, after approving the preliminary drawings, did not appear on the scene until the opening of the showrooms. All furniture, colors, fabrics, textures, details, finish—down to the selection of ash trays—were obtained in this fashion, resulting in an orderly, exciting and unique series of display rooms which fulfill the special requirements of the owners.

This project was among the honor awards given by the Los Angeles chapter of the American Institute of Architects in December, 1946. The following statement concerning it is taken from the Jury report as delivered by Ernest Born:

"This little job is a kind of masterpiece in the use of space, remodelling very dull premises in a dull building. The imagination of the architect with all the devices of his art has been used to transfer the uninteresting space into a selling environment breathtaking in richness and variety of interest. In all selling-architecture there is a place for tricks and stunts; usually too many or too few are employed. Here fine discrimination has been exercised in their use. Angular placement of interior walls and partitions, nothing new these days, is controlled with a skill that demonstrates the validity of the device which too often becomes cheap. Here it lends luxury and excitement to the whole composition. Color is a potent factor in bringing the richness of the design to an exciting and satisfying culmination. This is a sophisticated environment to help sell magnificent textiles, and is the proper environment for the product. Photographs fail to give a real impression of the premises. This is selling architecture at its best." ERNEST BORN



The following is a list of the awards:

DISTINGUISHED AWARDS

Richard J. Neutra—House for John Nesbitt

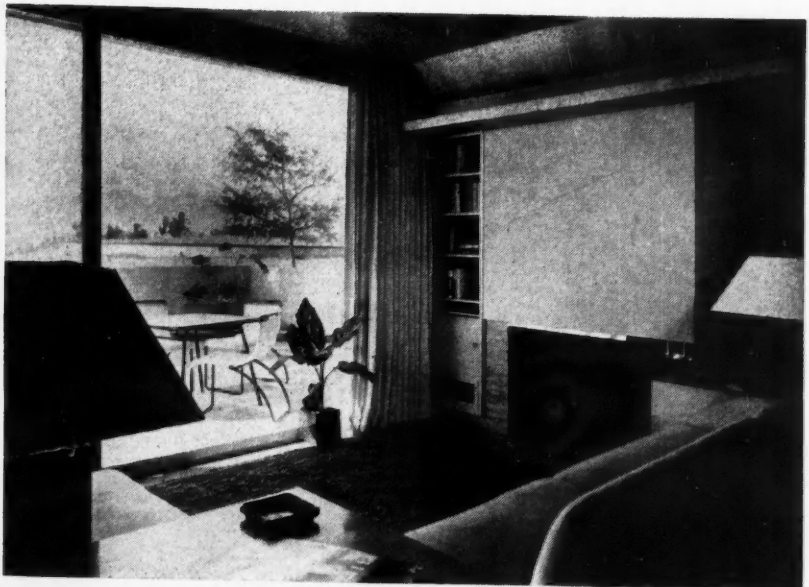
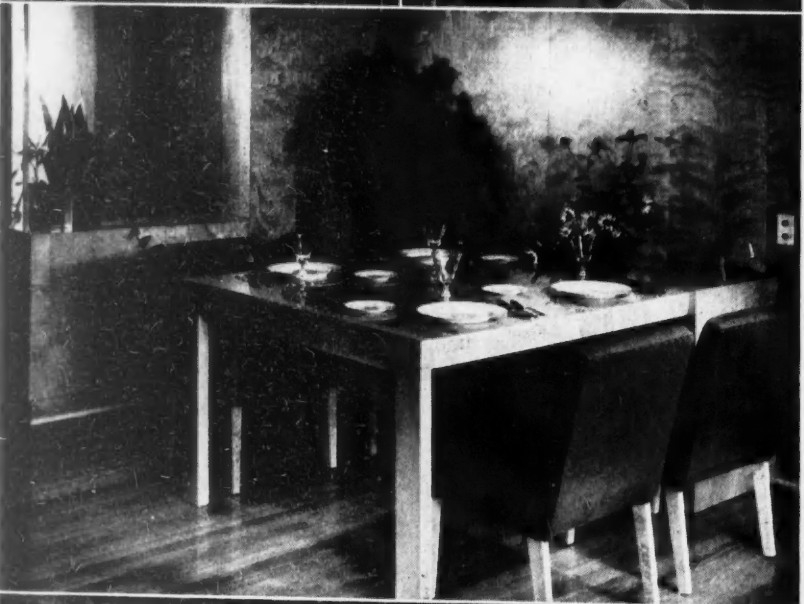
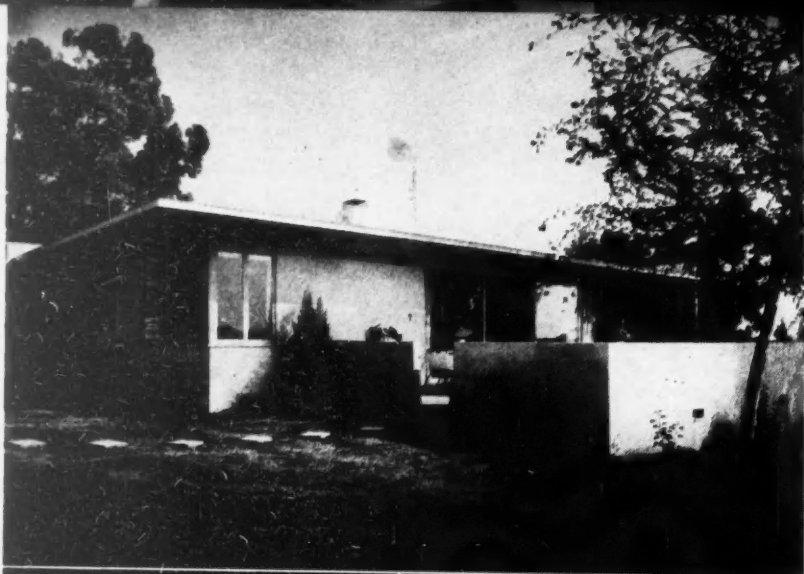
See Arts & Architecture, April, 1943

Reginald Johnson, Lewis Wilson, E. E. Merrill, Robert Alexander—Baldwin Hills Village.

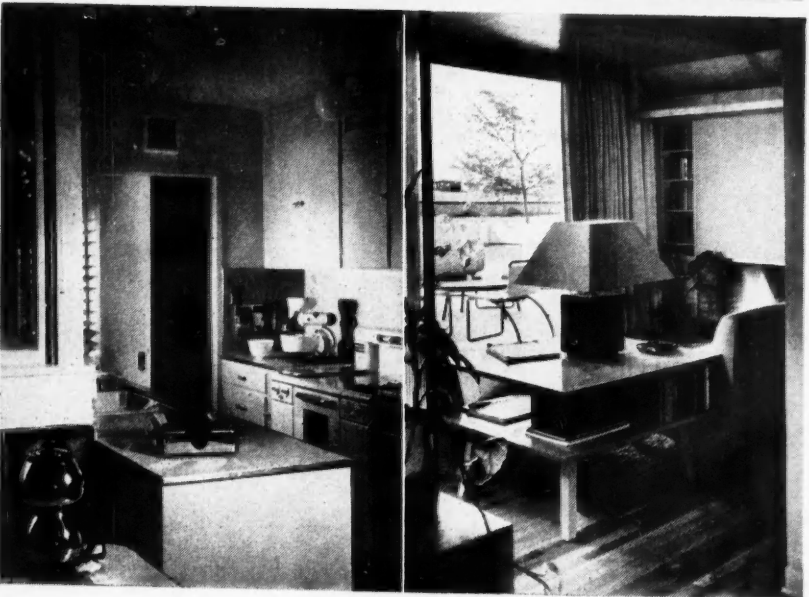
HONOR AWARDS

1. Sumner Spaulding and John Rex —Residence for Mr. and Mrs. George Behrendt.
See Arts & Architecture, October, 1941.
2. Sumner Spaulding and John Rex —Rudolph Liebig guest house and gardener's cottage.
See Arts & Architecture, January, 1946.
3. Richard J. Neutra—Kelton Apartments.
See Arts & Architecture, November, 1942.
4. Sumner Spaulding and John Rex —Ora Addie Dress Shop, Pomona.
See Arts & Architecture, December, 1945.
5. William Pereira; Wurdemann & Beckett, Associates—Pan Pacific Theatre.
6. Douglas Honnold—Embassy Shop.
7. Douglas Honnold—Beverly Hills Club.
See Arts & Architecture, February, 1946.
8. Sumner Spaulding and John Rex —Red Cross Chapter House.
See Arts & Architecture, September, 1942.
9. Eugene Weston and Walter Reichardt — Community Facilities Building, Cabrillo Home Project.
10. William Pereira—Motion Picture Country Home.
11. Marsh, Smith and Powell—Suva Street School.
12. Richard J. Neutra; Lewis E. Wilson, Consultant — Channel Heights Housing Project.
See Arts & Architecture, January, 1943, February, 1943, August, 1944.
13. Sumner Spaulding and John Rex — Barret Textile Corporation showrooms.
—Barret Textile Corp. showrooms.

The awards to be shown at an exhibit at the Los Angeles County Museum from January 18 to February 16.



10



11, 12

CASE STUDY HOUSE #15

Designer: J. R. Davidson
Location: La Canada, California
Second of Arts & Architecture's Case Study Houses.
Public showings during December and January.

1. Living area of house faces south. Five floor to ceiling glass panels, each six feet wide, form south walls of living room and master bedroom. Two panels slide, opening the two rooms onto a walled flagstone patio. Gate at left leads to garden surrounding house.
2. Entrance hall is partially screened from living room by sheet of Plexiglas. Frosted glass panels on side and over front door admit light. Entrance hall leads to kitchen, left, and dressing room of master bedroom, right. Dining room chairs form corner grouping when not in use around table.
3. East wall and ceiling of living room are lacquered birch plywood. Bookshelves utilize space under plastic screen in entrance hall. Large birch chest extends into dining table. Door at right leads to master bedroom.
4. Dining chest takes two 24-inch leaves. Although set up for only four places here, it seats six persons. When not in use at dining table, three chairs go in living room, two in master bedroom and one in second bedroom. Hardwood floor at dining end of living room is bare.
5. Three sections, covered in chartreuse fabric, and two corner tables group around fireplace. Light trough at end of room carries fluorescent tube for indirect lighting. Heavy nap rug is terra cotta color.
6. Vertical redwood siding on front of house are stained gray-brown. Trim is light gray. This side of house is made up of utility rooms—bath, dressing room, entrance hall, kitchen. Double garage is on right. Living area is at back of house. Wall on left is windowless for privacy from street.
7. California foothills are background for this house, which is planned for outdoor living most of the year. Flagstone patio is furnished for both eating and lounging. Patio and inside floor are the same level, making easy transition between indoors and outdoors. Four-foot roof overhang prevents direct glare of sun in summer but allows some solar heating in winter.
8. Only furnishings in master bedroom are double bed, night tables and two straight chairs. There is an adjustable reading spot light on each side of bed. Color combination in this room is peach and gray-brown with beige spread, drapes and wall-to-wall carpet.
9. Twin beds in second bedroom are covered by single spread. Bolsters replace headboard. Night stands are glass topped "egg crate" tables. A goose neck lighting fixture is on each side of beds. Colors in this room are beige and aqua marine. Door on left leads to bathroom. Shelf closets and wardrobes in both bedrooms make chests of drawers unnecessary.
10. Two sectionals in living room are placed for view of both patio and fireplace. Deeply indented right side removes the suppressed look of a small fireplace.
11. Kitchen is L shaped with work space confined to narrow passageway. Breakfast table and built in bench are on left. Cabinets extend along whole wall and are built around gas refrigerator. Counters on both sides of stove and sink are covered with stain-proof, burn-proof plastic. Walls are lemon yellow, cabinets aqua marine and floor green linoleum.
12. Corner table in living room is a yard square with nine inches between shelves. Lamp with black and white ceramic base has shade of same loosely woven material used in drapes. Sectionals are placed away from wall to permit passageway to second bedroom.

General contractor: Myers Brothers
Interiors: Chazan's Furniture Company
Furniture: Glenn, Incorporated

Photographs: Julius Shulman



New Furniture

Furniture designed for a limited budget is used throughout Arts & Architecture's Case Study House number 15. It is manufactured in California by Glenn, Incorporated.

A reasonable retail price is a limitation placed on every piece in this furniture line before design is begun. The product is intended for small houses. In planning manufacture, the designers work from a five or six room contemporary home. Furnishings necessary for such a house are determined and a price, figured from a maximum budget of about \$2500, is allocated to each piece. Designs are subjected to cost analysis and any projected design which runs over its allocation is rejected.

The results so far produced are a clean simplicity and maximum utility. Best examples of utility for a small home is a dining chest. As a shelf chest 29 inches high and 48 inches wide, it projects from a wall only 22 inches. It extends to receive up to three two-foot wide leaves. When the table is fully extended eight places may be set. With one leaf it may be set up as a writing desk. Armless, upholstered dining chairs may be used in several rooms of the house either singly or pushed together into love seats, corner groupings or lounges. Light-colored woods—birch, bleached mahogany and ash—are used in all this furniture. Tables and chairs have tapered legs with no cross member. Besides tables, chairs and the dining chest now produced, the designers have developed an armless sectional 42 inches long and 22½ inches deep with a 29-inch back. Short, solid birch legs are the only exposed wood. Two or three of these in a living room permit wide flexibility of furniture arrangement.

PRODUCT NOTES -- CASE STUDY HOUSE No. 15

• Case Study House No. 15 was constructed by Myers Brothers of Los Angeles from plans by Designer J. R. Davidson. Floor plan is basically that of another Davidson house, Case Study House No. 11.

However, some changes in the original plan were made by the general contractor. Patio shape became oblong, small planting areas were added, living room wood panelling was given a high gloss, a basement utility room was excavated, private entrance to the second bedroom was eliminated and a double garage replaced the single garage in the original plans.

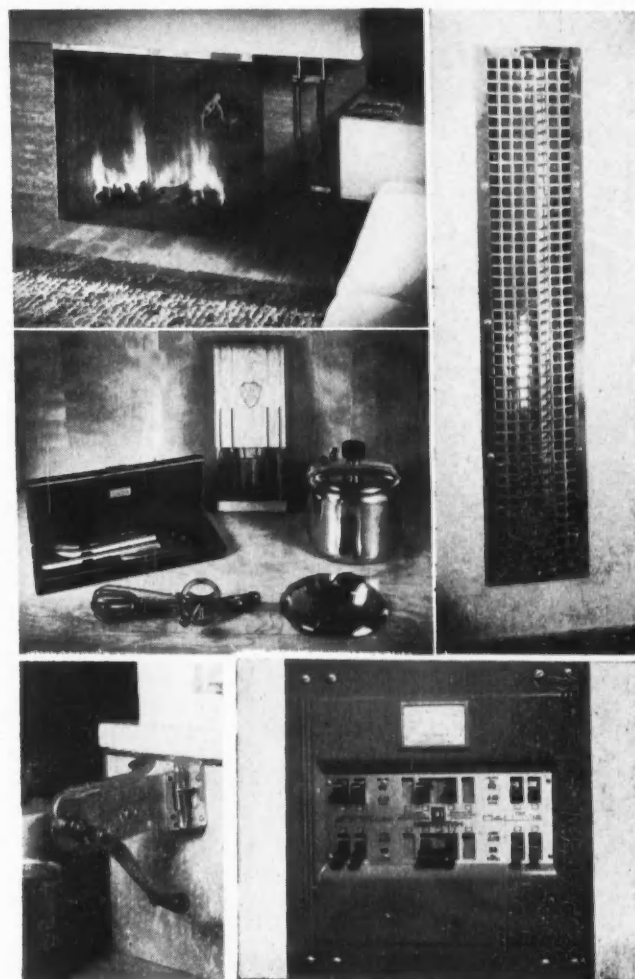
Like most building jobs in 1946, Case Study House No. 15 was one of constant delays and shortages of materials. There were weeks of almost no work while shipment was pending on key items. The job finally came out even six months after ground breaking.

• A Comfortaire furnace (Hammel Radiator Engineering Company) is used both for winter heating and summer ventilation. The system is forced air, gas fired. It is automatically controlled, operating from a thermostat in the living room. Two registers in the living room solve the problem of heating a room with one entire wall of glass. One register directs a blanket of heat over the whole glass area. The other distributes heat generally throughout the room.

Smoke, dirt, dust and pollens are filtered out of air before it is blown into the house. Circulation is constant but almost imperceptible and temperature is kept even by the sensitive thermostat.

For quietness the unit is equipped with squirrel-cage blower capable of developing a static pressure sufficient to overcome resistances of the warm air distribution system. The blower and the resilient motor mount are suspended from the frame by a combination of helical springs and rubber bumpers which absorb all vibrations. For cool air ventilation a switch on the furnace cuts in the blower without operating the burners.

• Quick heat for bathrooms is provided by Thermador electric heaters built into the walls. Infra-red warmth is almost instantaneous from the coils of these units. Illustrated is the Long Radiant Bath-



room Heater designed as an antidote for cold showers. These heaters are made by Thermador Electrical Manufacturing Company of Los Angeles.

• Like most contemporary houses, this one uses unadorned blocks of color as the only decoration, focusing attention on the skill of the painter. Ceilings in both bedrooms are in sharp contrast with the walls, and the junction is simply where one color stops and the other begins. The job was handled by J. P. Carroll Company of Los Angeles.

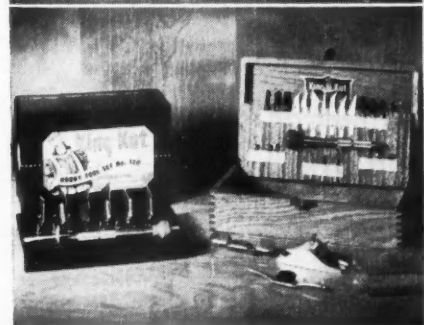
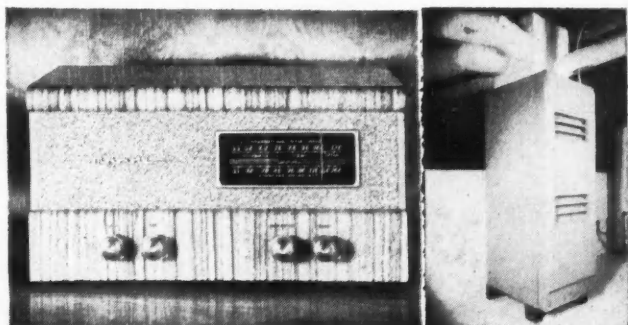
• The house is protected from summer heat by three factors. Above the ceiling and under the air space between ceiling and roof are blankets of Kimsul (Kimberly-Clark Corporation) insulation, a fire and fungus resistant material that comes in rolls. The air space is ventilated through a screened slot running around three sides of the house at the edge of the roof overhang. Roofing material is asphalt-saturated felt and asphalt (Pioneer-Flintkote) with a surface of white dolomite (Sno-Hide) which reflects heat of the sun. The roofing was applied by Economy Roof & Insulation Company of Los Angeles.

• There are no fuses to blow in the house. Instead of a fuse box it is equipped with a Square D Company Multi-breaker. Electrical overloads break the circuit. Power is restored by flipping a switch located in the utility porch.

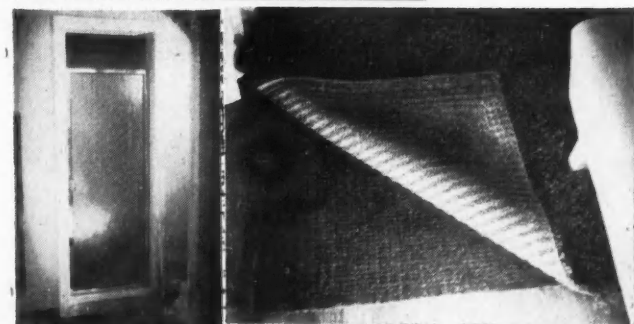
• Walls of the basement are completely sealed against seepage, giving the house a dry, comfortable play room in all seasons. Surface of the walls was treated with Aquella (Prima Products, Incorporated). This is a compound finely enough ground to penetrate deeply into the concrete, filling even microscopic pores. Instead of being painted on the walls it is scrubbed in. When water contacts it, the material expands to form a tough bond. Applicator was Anderson Sales Organization.

• Both bathrooms are equipped with vitreous china lavatories and toilets (W. A. Case & Son). The lavatory stands on chromium legs, leaving room beneath for a laundry hamper and for easy cleaning. The toilet is a free standing fixture, has a low slung water tank and is nearly silent in operation.

• Bathroom cabinets (F. H. Lawson Company) are seamless metal with chromium edges around heavy plate glass mirrors. Glass shelves



Pictured on this page are some of the products used in equipping and furnishing Case Study House #15. A complete list of materials and products for the house may be found on page 16.



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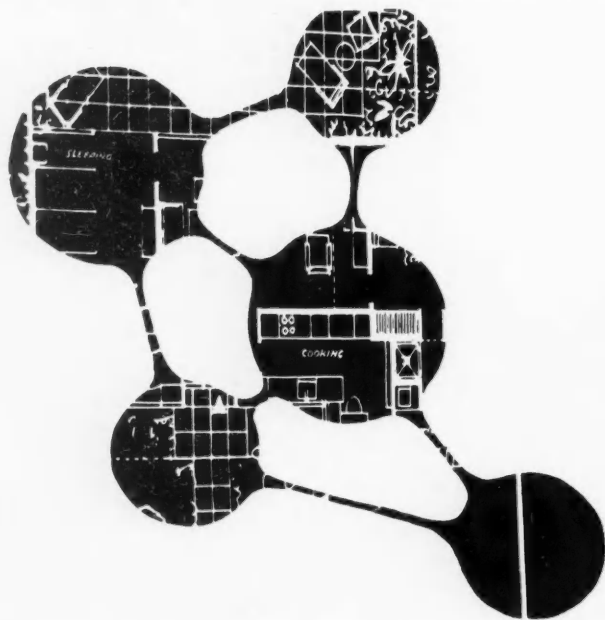
continued from page 4

the sacrifice of the self, the personal ego, so that one may find the greater Self. The philosophy of Hinduism and Buddhism is full of this understanding. Of the many ways in which it is said, this from *The Bhagavad Gita* is particularly apt here: "A selfless man who has renounced the fruit of his action attains peace, born of steadfastness. But the man who is not selfless and who is led by desire is attached to the fruit and therefore bound . . . Knowledge is veiled in ignorance, and thereby mortals are deluded. But for those in whom this ignorance is destroyed by the Knowledge of the Self, that Knowledge, like the sun, reveals the Supreme."

It is readily apparent that not only the artists, but most men of today are "attached to the fruit" of their activity. Men now live for the goods they can accumulate, rather than the good they may achieve.

In having raised the question, what is art, there is an important corollary—what is an artist? Like the corruption of *art* to mean "Fine Art," so *artist* has come to mean one who produces Fine Art. Both are contrary to their traditional origin and usage. In its broadest sense art is that which is *made*, as distinct from that which *exists* (in the natural world). As our museum collections of ancient and primitive cultures testify, that which members of such societies made, whether a pot to cook in, a blanket for warmth or a weapon with which to hunt, was indeed art. And furthermore, it was art as made by the people as a whole—not by specialists (artists such as we know them) existing on the fringe of their society, tolerated as eccentric misfits. In spite of our famed "progress" we can never hope to achieve the high cultural level of a people to whom art was a normal course of events—actually a way of life. With art removed to the rarified atmosphere of the ivory tower, an unhealthy duality has come into existence—a producer of art on the one hand, and on the other, a hoped-for consumer. Since this consumer has never really materialized, the artist has become increasingly parasitical, and hence more and more preoccupied with trying to develop a "market"—or patron.

No such dilemma ever confronted those of our "inferior" ancestors



KEY POINTS

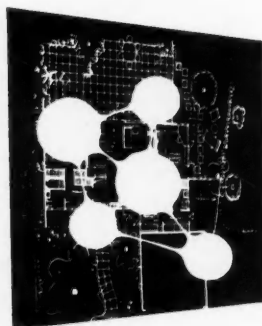
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who knew that the making of things was but a means to an end and not an end in itself.

There is a basic cause for the difficulties which now embroil art and the artist, and it is mere wishful thinking to suppose that education, propaganda or any such device will eventually bridge the existing gap between art and "the public." With the latter having no participation in the making of art, and almost no responsibility for anything which they do make—since they so seldom are involved in the making of more than a portion of what is now produced (or manufactured)—the meaning of art is lost to the vast majority of our population. And this meaning is further hindered or obscured by the absence of any enduring values on which thought and action may be guided. When life is reckoned in terms of dollars and cents; when one makes a living at what he can or what is most profitable; when artists paint pictures so that they "will sell," there is no sustaining purpose in men's existence. As Lewis Mumford has said of the dying Roman civilization (of which apt comparison may be made to the present): "Everyone aimed at security: no one accepted responsibility." There is a contemporary theory of considerable popularity to the effect that leisure is necessary for the emergence of culture. (A theory, incidentally, to which Mumford subscribes in contradiction to sounder observations.) The object of a shorter working day, it is argued, is so that we shall have more time in which to create and enjoy the "higher things"—such as music, art, literature and the drama. Work, in such a concept, is a necessary evil, to be endured and disposed of as quickly and painlessly as possible. Such a division of work and art can do nothing but deprive both of meaning. Consider the decadence of art in the Greco-Roman period, when the non-slave classes had *nothing but leisure*, in contrast to the great vitality and health of Medieval art, where, through the Guilds, work was art and art was in work.

History has demonstrated that healthy cultures develop when responsibility is attached to work and when work is understood to be a privilege of man rather than a beast-like burden. This does not mean that work should be performed for the sake of work and regardless of its nature. Work may also be a form of self-abuse, and

continued on page 40

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Styled by Wayne Ross Porter



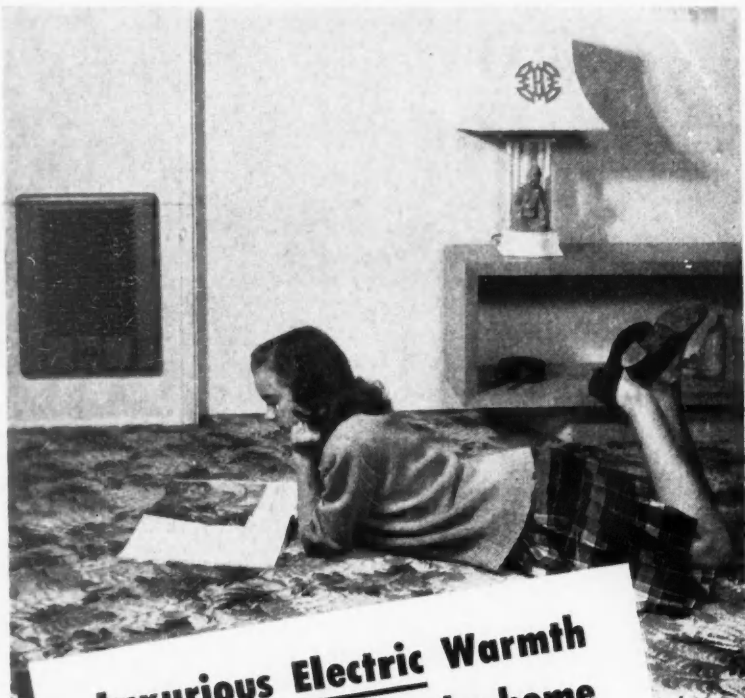
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ART

continued from page 39

becomes such when volition and responsibility are absent. It is not to be expected that the factory worker can implement his spiritual and intellectual development through the monotony of tightening one bolt after another on a moving belt before him, nor that the "piece worker" whose chief object is speed can find joy in the making of whatever it is his job to make. In the present emphasis on how to make the most money out of the least investment we have forgotten that the prime requisite of work is to make or to do a thing in the best possible way. And furthermore, that the reason and the purpose for which we make and do is as important as the making and the doing. It can be nothing but demoralizing to spend one's time fabricating useless, shoddy or improperly made objects. It is in contemning such that we as a people have lost touch with art.

To say it differently, we have lost touch with art because we have lost touch with the nature of what is *real*—that *reality* which is the *nature of all things*. To have knowledge of the purpose of life, and therefore of art, we must look deeper than the surface manifestations, elsewhere than the physical realm of sensation and beyond the structure of matter. It is not enough to hold as true only that which can be proved, else we cut off from the *whole* of things a part which is not subject to proof. Our fact-loving minds may be very useful as a means of "getting ahead" in the world—scientifically, industrially and financially—but this capacity is of little aid to our getting ahead *within* ourselves. This latter "getting ahead" cannot be measured nor evaluated, for it takes place entirely in the inner self. It is that spark which leads men to search for knowledge of what is good, of what constitutes order, of what is enduring amidst the chaos of transitory existence. This search invokes contemplation—contemplation of the visible and the invisible—in the world of nature; and in the world of thought and the works of man—the teachings of philosophers, poets and saints; the architecture, the music, the sculpture and the paintings which men have made in reverence of that which is greater than themselves.

Through such as these comes the growth and development of the inner man. None of them are ends in themselves; rather they are the

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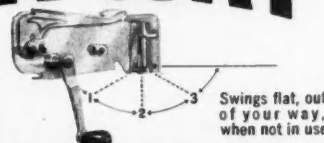
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instruments to knowledge, and perhaps to ultimate wisdom. Each in its own particular way serves as a text to bring men closer to the eternal verities. It is scarcely necessary to point out that there is little art today which is capable of fulfilling this need and purpose; nor is there evidence that it is desired. The values which are held most dearly lead in another direction. Hence there can be no unanimity on the question: "What do you mean—Art?" as long as we fail to understand the full meaning of a larger question: *What do you mean—Life?*—GRACE CLEMENTS.

CINEMA

continued from page 10

fact it is true—that there are some Hollywood films which it would be against American interests to show. For example: directly after the liberation of Brussels by American troops, when Germans had retreated, carrying with them all available Brussel foodstocks, and Belgians were hungry, Metro-Goldwyn-Mayer was into Brussels theaters first with Mickey Rooney in "Andy Hardy Steps Out," a harmless enough cream-puff of a picture which was lush with scenes of food, eating, wealth and the kind of American profligacy Germans had been stressing in their propaganda for years.

Walter Wanger would be right if the men who are guiding the Exporters Association would restrain themselves sufficiently to consider national interest first and Association interest last. They do not, because they are not supposed to. Film salesmen can hardly be expected to be attuned to national policy and considerations of national weal. Their job is to sell film on the best commercial terms possible. And if gangster pictures, which every company produces, make good money, and if foreign exhibitors want gangster pictures (which they do), we inexorably become a nation of gangsters. The selection of what ought to leave these shores for foreign screen consumption requires not only special talents but a knowledge of what American policy is, or will be.

The tremendous impact of the screen on audiences is a well-known fact. Here in America we have the "movie habit," and we are somewhat inured to what we see on the screen. Foreign audiences are

continued on page 42

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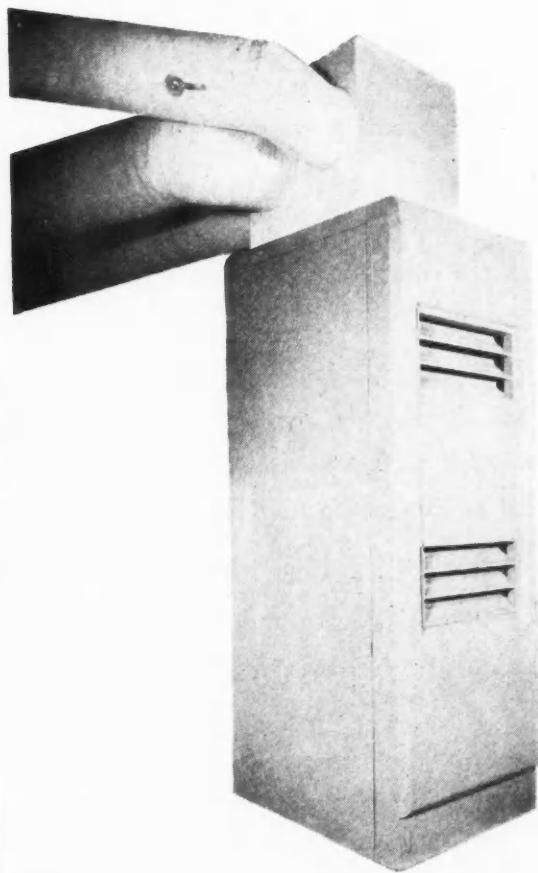
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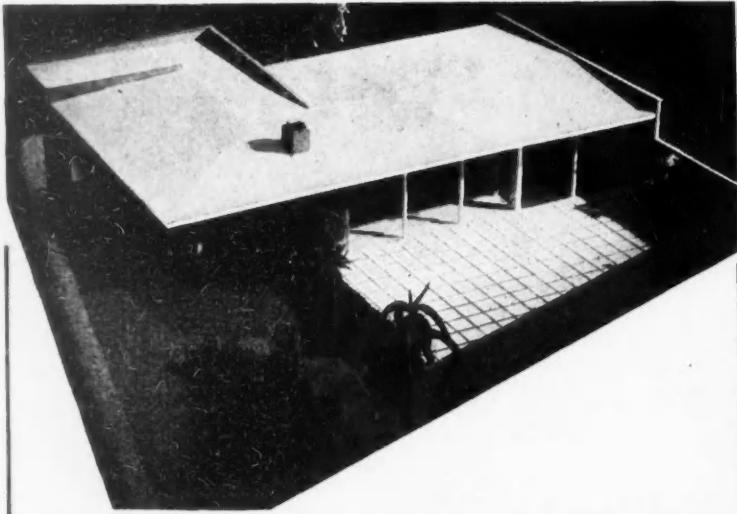
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CINEMA

continued from page 41

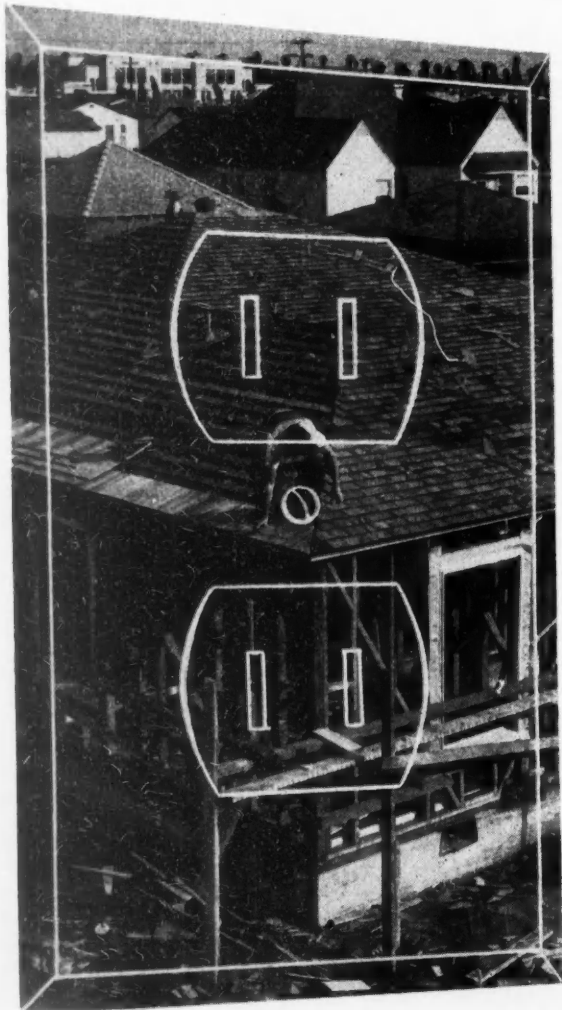
more impressionable about Hollywood's "quasi-portraits" of America, and, of course, great care should be exercised in what we send them. As stated before, this great care is not particularly the business of film exporters, whose primary objective is the selling of motion pictures on the best commercial terms possible. As a result film companies are not set up to handle the delicate problems of international relations and cultural relations. And there is no reason why they should handle them. Those aspects of our foreign policy are properly the business of the State and War Departments. Besides all of which, the record proves that the government has, in general, done a fine job with films in foreign countries.

BRIEF REVIEWS

Hollywood has toyed with the reconversion and returning veteran story and come up with several slick, happy-ending stories that obscured most of the real issues. William Wyler, himself a veteran of the AAF, and one of Hollywood's outstanding directors, presents the first real motion picture on this theme in "The Best Years of Our Lives." The characters—the three returning veterans—are real. They are "shabby" when they get home, "shabby" in the sense that some of the bitterness of the war has worn off on them. This is a "shabbiness" which was missing in other films of the same genre. There is happily no hoopla about "fighting for democracy" and "this is what we were fighting for" and the usual sonorous but empty phrases with which other pictures of this kind were over-weighted. William Wyler's knowledge of people and how they behave shows through this picture; indeed, as it does in all of his films like "Little Foxes," "Mrs. Miniver," "Dead End" and "Wuthering Heights." He must share credit with Robert Sherwood, who wrote the script and concocted dialogue that makes the actors and actresses sound real.

If you like Jolson's singing (I do) and Jerome Kern music (I do), then see "The Jolson Story" and "As the Clouds Roll By," purportedly screen biographies of the singer and the composer. The historicity of these two pictures should not be considered by anyone who

continued on page 44



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NEW DEVELOPMENTS

• Angier Pacific Corporation went into operation under the corporation laws of California on January 1 to handle distribution of protective building and industrial papers in the 11 western states for Angier Corporation of Massachusetts. The new company replaces the Angier Sales Corporation. Headquarters are in San Francisco. Paul Ayer, vice-president and general manager in charge of sales, said the new organization will "provide service patterned to the expanding needs of the rapidly developing western region." Angier has been manufacturing protective papers for nearly 50 years. First product was a reinforced protective wrapping paper for electric motors. Next came a spiral wrapping for coils of wire, tires, and hose, and a wrapping machine to apply it. An anti-corrosive paper used for inter-leafing between sheets of stainless steel was developed just before the war. It was used for protection during shipping of war materials to combat areas under wide variance of weather conditions. It is now being marketed as Induwrap. Most familiar to architects are building papers such as Brownskin, first produced in 1925 with greater resiliency and vapor-proof qualities than building papers then in existence. A separate enterprise from the manufacturing and sales firms called Angier Research was established recently to seek solutions to protective problems in industry and construction.

• An effective under door seal that will close a gap of as much as an inch and a quarter has been announced by V & L Home Utilities Corporation of Rockford, Illinois. The seal, trade named Draft-Bloc, may be installed on the bottom of any standard door. It is made in two types, one for exterior and one for interior doors. A rubber blade is held against the sill when the door is closed and snaps up against the bottom of the door when it is opened. This feature makes it particularly useful on doors which must open over rugs.

• Automatic fire control with wall bracket extinguishers is being emphasized for home installation by the manufacturers, Red Comet, Incorporated, of Littleton, Colorado. The extinguisher is a grenade type called Silver Spray which makes a smothering fog of carbon tetrachloride during the first few minutes of a fire. Bracket in which a glass, pear-shaped grenade fits has spray holes at the bottom. A temperature of about 160 degrees melts a fuse, releasing a spring plunger. The plunger smashes a heavy metal slug against the neck of the grenade, breaking it and starting a shower of fluid. At this temperature the one pound, seven ounces of carbon tetrachloride turns to fog almost instantly and is drawn to the heart of the fire by the draft. The grenade also may be lifted out of the bracket and thrown "at base of flame." Home installation is suggested behind drapes.

• More than 200 per cent greater effective air movement than conventional fans of the same size is reported for Vornadofan, a new product of the O. A. Sutton Corporation, Wichita, Kansas. The new air circulator has four patented features: two air injector cones which enclose the blades and direct air through the small end of the cones for penetration of the stream throughout a room; plastic, three-blade propeller with deep pitch that moves twice the air circulated by ordinary fan blades of the same size; a system of interlocking strips of spun metal which form the cones; a cushioned motor mount. Both cones and mount help absorb sound. The Vornadofan is manufactured in sizes from 10-to-20-inch blades and has both table top and adjustable pedestal mounts. It is recommended not only for cooling but for circulating warm air.

• New decorating uses for flock finishes are constantly being discovered as a result of improved adhesives, according to the National Flocking Company of Los Angeles. Flocking is a process of applying rayon, cotton or wool fibers to a surface. New adhesives make it possible to flock almost any material . . . wood, plaster, textiles, rubber, plastic, metal or glass. Flocking has acoustic and insulating properties, can be washed, can be flameproofed and may be applied in any color combination. Decorative designs are flocked by using either stencil or silk screen. It has been used for walls and ceilings of bedrooms, recreation rooms, music rooms, dressing rooms, bars, theaters, churches and funeral parlors as well as furniture, lamp shades and drawer interiors. It produces a suede-like finish.

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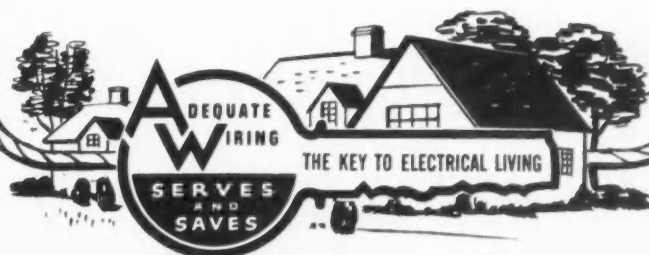
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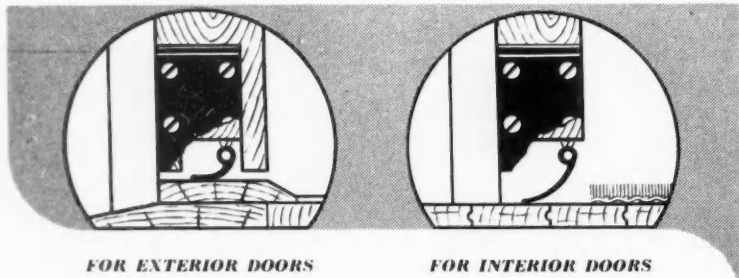
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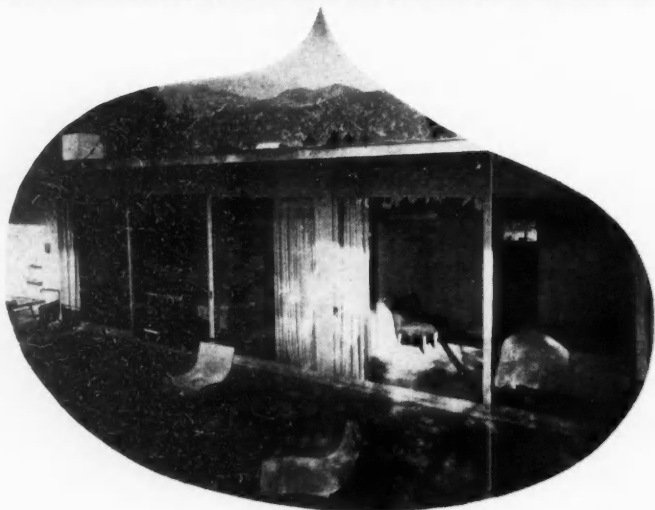
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CINEMA

continued from page 42

goes to the movies to see these films. Hollywood is never at its best in doing the biographies of near-contemporaries like Cole Porter ("Night and Day") and George Gershwin ("Rhapsody in Blue"). I don't know any composers personally, but I would like to know whether, as shown in films, all composers when at the piano slide their ties open, open their shirt collars and write music in a cloud of cigarette smoke.

Hollywood is at its best when it makes those hard-hitting and fast-moving mystery melodramas. "Lady in the Lake," based on a Raymond Chandler story, is the latest of this type, and an excellent film it is. The picture is directed by Robert Montgomery who also plays the role of the "private eye." All the action is seen through his eyes, so that we hear Montgomery but do not see him. The camera becomes his eyes, and an effective idea it is, too. Worth seeing.

—ROBERT JOSEPH

MUSIC

continued from page 14

comedies. The substance of each is murder and other forms of violence; each abounds in episodes calculated to build up suspense and an atmosphere of mystery, or to strike terror into the hearts of the audience. Perhaps it is self-deception to believe that the musical language here employed will spread and stick or gain as much favor with the purveyors of romance as it has with the makers of suspenseful melodramas. But how refreshing it would be to hear even moderately dissonant, un-sentimental music like Hindemith's *Angelic Concert* from *Mathis der Maler*, or Copeland's *Appalachian Spring* emerge from the background of a screen love story or pastorate! Walton's score for the scenes at the French court, before the battle in *Henry V*, is a realization of this dream, but an isolated example. Especially his music for the meeting of the French noblemen and ladies at dinner represents a new and different approach to composition for the cinema. The delicate coloring and economy of orchestra-

continued on page 46

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MUSIC

continued from page 44

tion, as well as the modal quality of the harmony and parallelism of melodic lines, provides the perfect background for a medieval scene of sophistication and elegance. Here modern-sounding music is divorced from scenes of violence, which is a good indication of its capacity.

But for the moment we are content to praise the local makers of realistic melodramas for their initiative in musical matters. Daniele Amfitheatrov's score for the Monogram picture, *Suspense*, is most effective in building up tension, shocking the audience, and strengthening the many dramatic climaxes of the plot, which revolves around three characters: a skating star (Belita); her husband (Albert Dekker); and her lover, the latter's employee (Barry Sullivan). Two of the musical sequences in particular remain in one's memory. During the scene at the hunting lodge in the High Sierras, Dekker, jealous of his rival and resolved to get rid of him, tells Belita and her lover to go to the pond for skating practice. After they have gone, he sits brooding at the table, to the accompaniment of sombre, dissonant harmonies in the low register. Suddenly he snatches a long-range rifle from the wall, and starts to climb in the snow to reach a vantage point from which he can shoot Sullivan. There are alternate glimpses of the skating pond, always further and further away, and Dekker climbing. To convey the impression of great height, Amfitheatrov plays upon one's intuitive concept of sound echoing in high mountains by sustaining throughout the entire sequence a blurred polyharmony that has a slightly reverberating effect. This is obtained by recording the music normally on two sound tracks, putting one through a reverberating chamber, and then combining the echoing version with the original. As we watch Dekker climbing higher and higher, these soft, unnatural sounds float in the air. The very lack of any crescendo helps create terrific suspense. Nothing disturbs the ethereal atmosphere until we see Dekker closing the bolt on his rifle. Synchronized with this is a sudden, dissonant chord in the strings only (so as not to cover the noise of the bolt), followed immediately by a *fortissimo* burst in the brass. (Any sudden, loud noise, whether musical or not,



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will shock an audience). Then, as he aims, the loud bursts are repeated in the orchestra until the sound of a shot is heard, reverberating eerily in the silence.

Another memorable sequence is the skating star's leap through a ring of knives, the highpoint of her nightly performance. Amfitheatrov creates an extraordinary amount of tension by resorting to a stock device, the ostinato, made unique by means of special instrumentation. While Belita skates around the rink waiting for an appropriate moment to jump, three kettle-drums and tom-toms repeat an exciting rhythmic motif over and over again, and the orchestra plays dissonant counter-melodies, *crescendo*. Why is it that an ostinato drum beat creates tension at a moment like this? Perhaps because the regular accentuation numbs or intoxicates the senses, while simultaneously the monotonous repetitions create a desire for relief, for variety which is not required.

One of the strangest and most frightening musical effects this reviewer has ever heard in the cinema is contained in Bronislau Kaper's score for *The Stranger*, an International Picture with Orson Welles, Edward G. Robinson and Loretta Young. An escaped Nazi leader who is hiding in a New England town decides that his new, American wife will give him away, and he makes plans to kill her. He has been fixing an ancient clock high up in a church steeple, access to which is by means of a long, dangerous ladder. Intending that his wife will climb up the ladder, he is seen sawing away at the rungs. Then, as the camera cuts to the huge figures that move around the face of the medieval clock, the horrifying music strikes suddenly, with telling effect. As if in imitation of the clock's mechanism, it screeches in close, dissonant harmonies played by woodwinds in high, consecutive trills and strings, *tremolo*. Tension is so great at this moment that the audience unconsciously wants to shriek, hence responds visibly to the unearthly sounds in the orchestra.

Miklos Rizsa's main title music for *The Killers*, a Universal release based on Ernest Hemingway's short story, matches the opening scene in brutality. At the outset, a globe (the Universal trademark) dissolves to a shot of two men riding in a car by night. A dissonant, sustained harmony, played with gradual increase in volume to match the growing tension, resolves into the actual main title music, which is based on three motifs associated respectively with the killers, brutality in general and the gangsters. Two of these—short, violent rhythmic figures both—are treated in ostinato fashion against the third, an extended melody that is dissonant in its intervals. If the function of an overture is to set the mood of a drama and introduce the opening scene, in this case a ruthless, cold-blooded killing, then Rozsa has succeeded admirably. There is nothing "refined" about his music, nor about the gorillas who are the protagonists of this exceptionally well-acted and realistic melodrama.

—WALTER H. RUBSAMEN.

PRODUCT NOTES

continued from page 37

are removable. Each cabinet includes a slot box for disposing of razor blades. Accessories—towel racks, grab bars, soap dishes and recessed paper holders—are cleanly designed and finished in chrome.

- Master bathroom combines tub and shower. The tub is enclosed with sliding doors of stippled glass framed in chromium. Stall shower in the second bedroom is marble (Vermont Marble Company) with a door of the same glass pattern. The door is fitted with a drain trough which carries water running off the glass back into the shower. Tub enclosure and shower door were built and installed by Custom Built Shower Door Company.

- The gas range (Tappan Stove Company) has two burners on each side with work space in the center. Burners distribute heat evenly across the bottom of pans, and little or no water is required. The oven is heavily insulated, permitting gas to be turned off before baking is finished. Retained heat will cook the last 15 or 20 minutes of an oven dinner.

- Gas refrigerator (Servel) is set into a unit of cabinets built around it. Shallow depth of the six-cubic-foot box keeps bottles and food on display instead of lost in the back quietly molding.

- Kitchen counter tops and splash boards are plastic (Formica Insulation Company). The material is non-porous, unstainable, cigarette-proof, washable with soap and water or solvents and never requires refinishing.

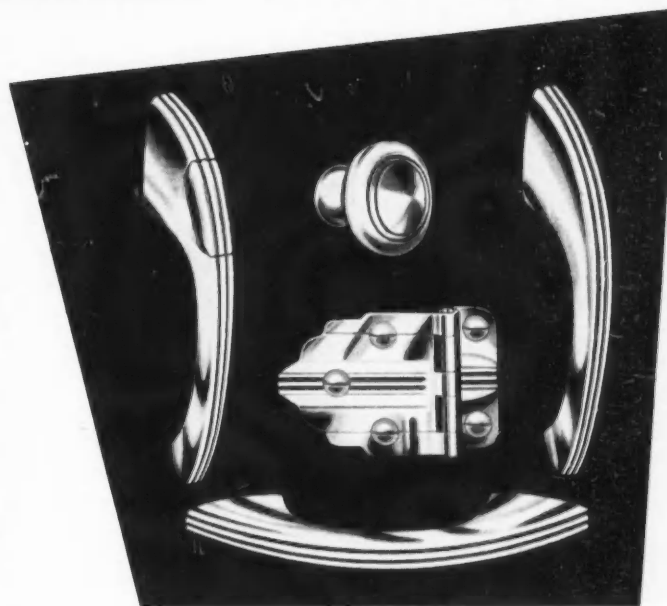
- A wall bracket canopener (Swing-A-Way Steel Products) is in-

continued on page 48



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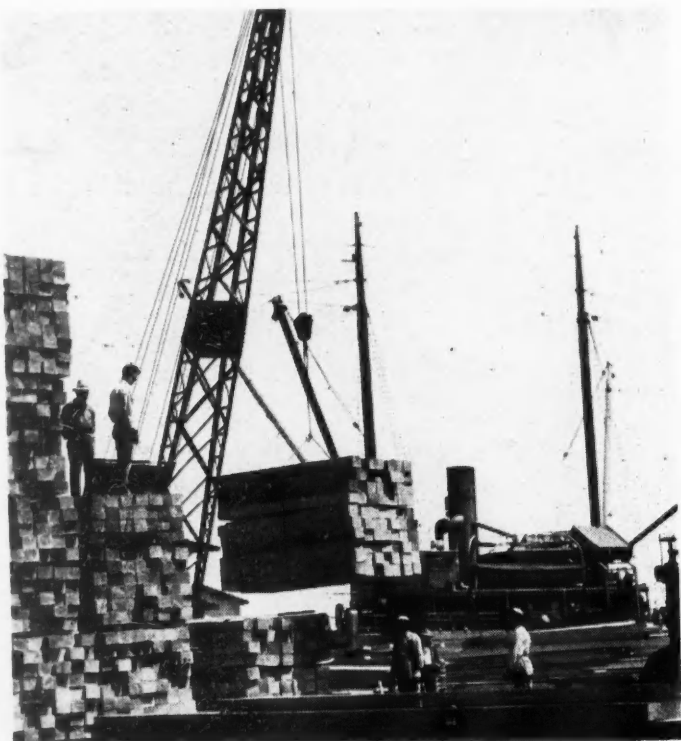
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PRODUCT NOTES

continued from page 47

stalled over the sink drainboard. A crank spins the can and a rotary blade cuts the top cleanly, leaving no jagged edge. When not in use the opener may be swung out of the way to right or left. A bottle opener is cut into the bottom of it.

- Electrical appliances (Sunbeam Company) add to the convenience of the compact kitchen. They include Mixmaster, Coffeemaster, toaster, waffle baker and iron. Another Sunbeam gadget in the house is the Shavemaster electric shaver.

- Appliances and bowls are covered and protected by KeKo covers (Kennedy Car Liner & Bag Company). Made of flexible plastic, they are not affected by heat or cold and may be washed in warm water. Other KeKo products in the house are food bags and clear plastic garment bags and blanket bags.

- A two-tone door chime built into a square-faced electric clock is installed over the kitchen door. It is called Time Chime (NuTone, Incorporated). Both front and back door buttons are connected to the chime. The front door gets the full tune the back door a single chime.

- The house is equipped with two Motorola table radios (Galvin Manufacturing Company). Both have blond wood cabinets, built-in antenna, and receive short and standard wave broadcasts.

- An inter-room communication system is an unusual installation in a small house. The system used (Homefone Company) has five stations in the house and switches for three more. There is a master station in the kitchen and one bedroom. Remote stations are located over the front door, in the patio and in the garage.

- All windows along the front rooms of the house are fitted with venetian blinds (Standard Venetian Blind Company). Slats are thin metal with hard enamel finish. The blinds may be pulled up into coves at the top of the windows.

- Living room lamps (Kernian Company—distributed by Lane, Reife and Sapiro) have black and white, rough textured ceramic bases with beige shades of a loosely woven fabric. Both shade and base are in straight-lined geometric shapes. Large ceramic ash trays have the same color and texture.

- A large abstract on the north wall of the living room is the only picture in the house. The artist, David Carlin, obtained a visible texture by building up layers of crayon and shellac. Predominating colors are red and black.

- A radio signal from the owner's automobile opens and closes the garage door. A new development in door openers, the mechanism is called Rador (Graham Industries). The electric motor which opens the door is switched on by a small radio receiving unit. The receiver is activated when a button on the instrument panel is pushed as the car approaches the garage. Only the tiny sending set in the car and the mechanism inside the garage are necessary. The garage door hardware (Sturdee Steel Products) operates with a vertical spring close to the door jamb. There are no posts, weights, counterbalance or tracks. It swings the door overhead and inside the garage.

- A set of garden tools (Gardex, Incorporated), designed to delight Sunday putterers, was selected for the house. They are called Soil-Flow tools. A pulling instead of chopping motion cultivates the ground, the amateur horticulturist stays erect while working and the sort of back that usually follows a Sunday in the garden is avoided.

- Lawn on three sides of the house is a seed mixture called Turf-Maker No. G-1-N (F. H. Woodruff & Sons). Nearly half the seed content is Illahee Creeping Red Fescue. In trials this was planted in paths and was found to withstand enormous foot traffic. Other ingredients are Kentucky Bluegrass, Colonial Bent and Fancy Red Top.

- A set of King Kut hobby tools (The AP Parts Corporation) is an accessory of the basement play room. Tools in the set are six blades, six carvers, six routers, three punches, a miniature saw, a chuck handle which holds any of the tools, two spoke shaves and a tiny plane. The tools are designed to handle nearly any kind of hand carving job.

- The fireplace, open on the right side as well as the front, is covered by a curtain made of interlocking spirals of wire (Colonial Shops). The curtain slides along a track at the top of the opening. Poker and brush have simple, unadorned brass handles. They hang from racks screwed to the bricks alongside the fireplace.

- Flat ware (Dirilyte) is a golden colored solid alloy. It is harder

and more scratch resistant than sterling. Blades and handles of knives are one piece, and the knives may be sharpened without injuring the finish.

- Dinner ware is Franciscan China (Gladding, McBean and Company) in a pattern called Rossmore. For a maximum of translucency it is made from a base of ground glass. It is manufactured in Los Angeles and all raw materials come from California.

- To complete the "furnished and equipped" claim for Case Study House No. 15, it was stocked with food by Smart & Final Company, Limited.

MERIT SPECIFIED

continued from page 16

Roofing Materials—Pioneer-Flintkote, 550 South Alameda Street, Los Angeles, California.

Weatherstripping—Chamberlin Company of America, 155 South La Brea Avenue, Los Angeles, California.

Aluminum Umbrella—Kool-Vent Aluminum Umbrella Corporation, 324 Fourth Avenue, Pittsburg, Pennsylvania.

Appliance and Bowl Covers—Kennedy Car Liner & Bag Company, Inc. (KeKo Products Division), Shelbyville, Indiana.

Bathroom Cabinets—F. H. Lawson Company, Evans & Whately Streets, Cincinnati, Ohio.

Bathroom Fixtures—W. A. Case & Son Manufacturing Company, 33 Main Street, Buffalo, New York.

Bathroom scales—The Borg-Erickson Corporation, 469 East Ohio Street, Chicago, Illinois.

Can Opener—Swing-A-Way Steel Products, 1439 Merchandise Mart, Chicago, Illinois.

Canned Goods—Smart and Final, Limited, Los Angeles, California.

Carpet Sweeper—Bissell Carpet Sweeper Company, Grand Rapids, Michigan.

Ceramics—Kernian Company of California, Distributors: Lane, Reife and Sapiro, 520 West Seventh Street, Los Angeles, California.

China—Gladding, McBean & Company, 2901 Los Feliz Boulevard, Los Angeles, California.

Circuit Breaker—Square D Company, 1320 East Sixteenth Street, Los Angeles, California.

Clothes Dryers—Frank L. Pollard Company, 24th Street at Union, Oakland, California.

Cooking Utensils—Wagner Manufacturing Company, Sidney, Ohio.

Door Chime—Nu Tone, Incorporated (Timechime), Merchandise Mart, Chicago, Illinois.

Drapery Hardware—Kirsch Company, 812 Maple Avenue, Los Angeles 14, California.

Dusters and Mops—Howard Dustless-Duster Company, 493 C Street, Boston, Massachusetts.

Electric Heating Pad—Casco Products Corporation, Bridgeport 2, Connecticut.

Fire Extinguishers—General Pacific Corporation, 1800 South Hooper Avenue, Los Angeles, California.

Fireplace Equipment—Colonial Shops, 3350 West First Street, Los Angeles, California.

Fresh'nd-Aire—Fresh'nd-Aire Company, 221 North La Salle Street, Chicago 1, Illinois.

Furnace—Hammel Radiator Engineering Company, 3348 Motor Avenue, Los Angeles, California.

Furniture—Glenn, Incorporated, House furnished by: Chazan's Furniture Company, 1229 E. Colorado, Pasadena, California.

Garage Door Hardware—Sturdee Steel Products, 6820 Brynhurst Avenue, Los Angeles, California.

Garden Furniture—Van-Keppel Green, 9529 Santa Monica Boulevard, Beverly Hills, California.

Garden Tools—Gardex, Incorporated, Michigan City, Indiana.

Garment and Blanket Bags—Kennedy Car Liner & Bag Company, Inc. (KeKo Products Division) Shelbyville, Indiana.

Gas Range—Tappan Stove Company, 1001 East First Street, Los Angeles, California.

Glasbake—McKee Glass Company, Jeannette, Pennsylvania.

Grass Seed—F. H. Woodruff & Sons, Incorporated (Turf-maker), Milford, Connecticut.

Hobby Tool Set—The AP Parts Corporation (King Kut), AP Building, Toledo, Ohio.

Household Papers—Kalamazoo Vegetable Parchment Company, Kalamazoo 99, Michigan.

Intercommunication System—Homefone Company, 24 Oak Knoll Drive, Pasadena, California.

Ironing Table—Geuder, Paeschke & Frey Company (Met-L-Top), 324 North Fifteenth Street, Milwaukee, Wisconsin.

Kitchen Racks—Washington Steel Products, Incorporated, 1420 West Galer, Seattle 99, Washington.

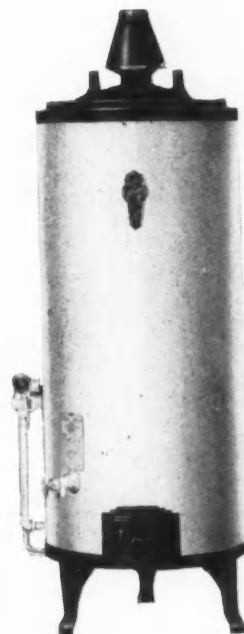
Kitchen Tools—Edlund Company, 819 Santee Street, Los Angeles, California.

Kitchen Ventilating Fan—Ilg Electric Ventilation Company, 285 No. Crawford Avenue, Chicago, Illinois.

Kleenex—International Cellucotton Products Co., 919 No. Michigan Avenue, Chicago 11, Illinois.

continued on page 50

EFFICIENCY



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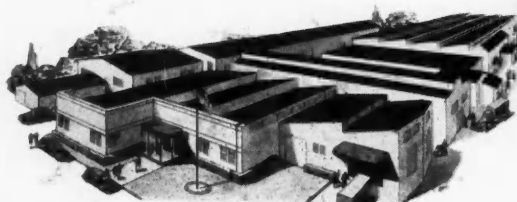
continued from page 49

Knives and Kitchen Accessories—Ekco Products Company, 1949 North Cicero Avenue, Chicago, Illinois.
Lighting Fixtures—Kurt Versen Company, 4 Slocum Avenue, Englewood, New Jersey.
Midget Washer—Naxon Utilities Corporation, 2101 West Walnut Street, Chicago, Illinois.
Mop—Squeez-Ezy Mop Selling Corporation, Burdette, Oleander and Lowerline Streets, New Orleans, Louisiana.
Plastic Countertops—Formica Insulation Company, 4639 Spring Grove Avenue, Cincinnati, Ohio.
Plexiglas Screen—Rohm & Haas, Washington Square, Philadelphia, Pennsylvania.
Polly Mira-Grill—Frank L. Pollard Company, 24th Street at Union, Oakland, California.
Porcelain Enameled Ware—The Moore Enameling and Manufacturing Co. (Memco), West Lafayette, Ohio.
Pres-Kloth and Pres-Mit—Weaver Pres-Kloth Company, 4426 Florence Boulevard, Omaha 1, Nebraska.
Radios—Galvin Manufacturing Corporation (Motorola), 4545 Augusta Boulevard, Chicago, Illinois.
Refrigerator—Servel, Incorporated, Evansville 20, Indiana.
Rug Cushion—Oriental Rug Cushion Company, 4903 Everett Avenue, Los Angeles, California.
Rugs and Carpeting—Klearflax Linen Looms, Incorporated, Duluth, Minnesota.
Sheets—Wamsutta Mills, 719 South Los Angeles Street, Los Angeles, California.
Shower Door and Tub Enclosures—Custom Built Shower Door Company, 1400 East Adams Boulevard, Los Angeles, California.
Shower Stall—Vermont Marble Company, Proctor, Vermont.
Springfield Blankets—Wamsutta Mills, 719 South Los Angeles Street, Los Angeles, California.
Sun Lamp—Sun-Kraft, Incorporated, 215 West Superior Street, Chicago 10, Illinois.
Tableware—American Art Alloys Incorporated (Dirilyte), Kokomo, Indiana.
Thermometers—American Thermometer Company, 2901 Clark Avenue, St. Louis, Missouri.
Toiletries—Studio Girl Shampoo, 219 West Seventh Street, Los Angeles, California.
Toiletries—The Vista Company, Andre' Cire' Toiletries, 123 North Western Avenue, Los Angeles, California.
Vacuum Cleaner—Vischer Products Company, 412 Orleans Street, Chicago 10, Illinois.
Venetian Blinds—Standard Venetian Blind Company, 3635 Cahuenga Boulevard, California.

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